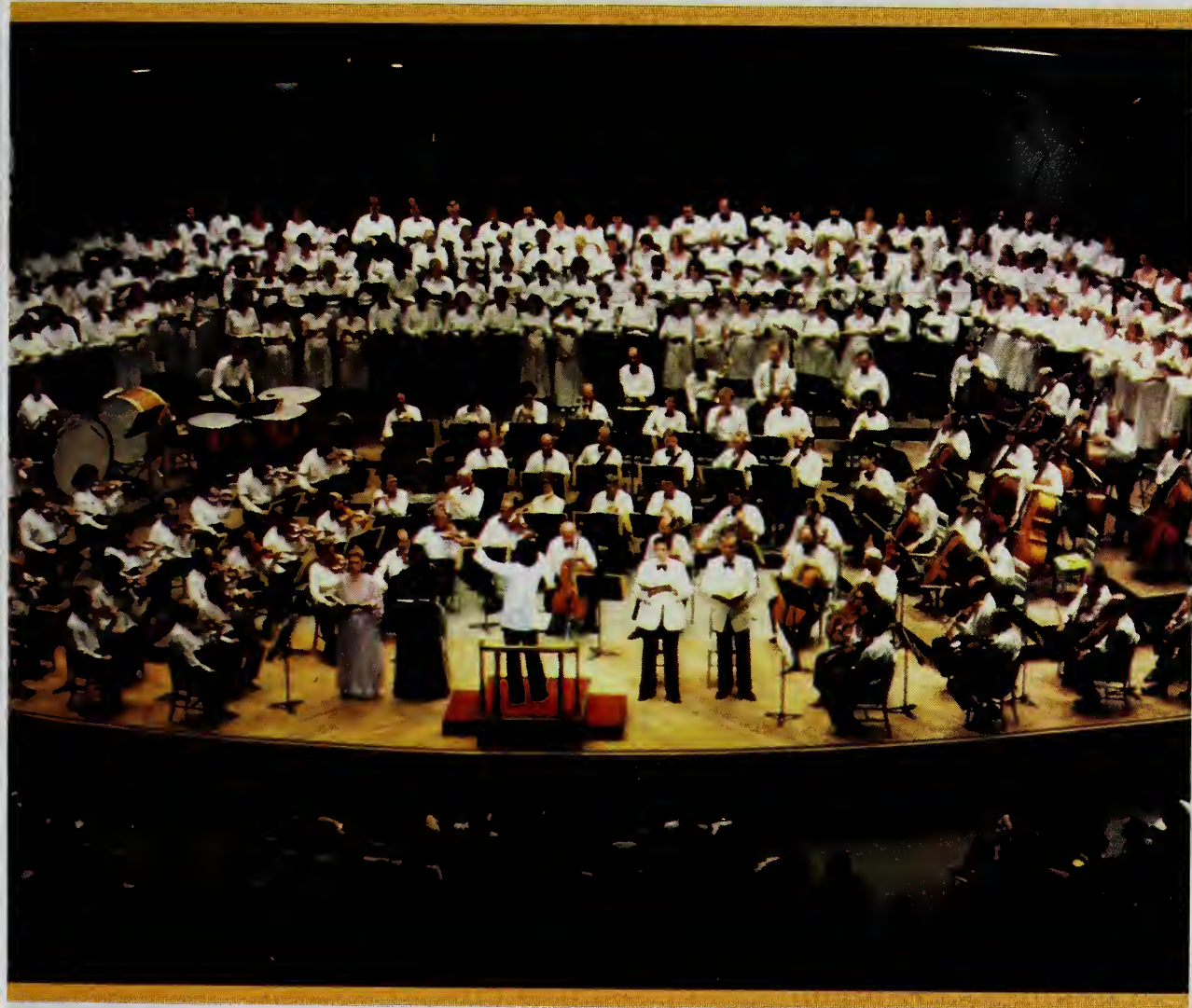





Tanglewood *1982*



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Under Ozawa, the BSO will continue its series of centennial commissions, as well as its retrospective of past masterpieces, such as Britten's 'Spring' Symphony and the Dvořák Cello Concerto, given their American premieres by the orchestra.

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TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent,

drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was



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broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude"

concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Berkshire

Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*.

Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as



Serge Koussevitzky

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instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966,

educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is \$5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

**Concerts of the Boston Symphony Orchestra and the
Berkshire Music Center at Tanglewood are funded in part by the
National Endowment for the Arts.**

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco

Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to

appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos

with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva*, both works commissioned by the Boston Symphony Orchestra for its centennial, for future release on Hyperion records.



WILL YOU TAKE A SEAT?



The Boston Symphony Orchestra would like to offer you a permanent place in the Shed at Tanglewood, along with the masters of great music.

Your gift of \$2,500 will endow your favorite seat so that your name, or that of someone you wish to honor, will be inscribed on a plaque affixed to the chair.

This special contribution will insure the enjoyment of BSO concerts at Tanglewood for years to come. Further, it provides a rare opportunity for a very personal association with the Orchestra.

Please, won't you be seated?

For further information, please contact the Friends' Office, Tanglewood, Lenox, Massachusetts 01240; telephone (413) 637-1600



*Music Directorship endowed by
John Moors Cabot*

BOSTON SYMPHONY ORCHESTRA 1981/82

First Violins

Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder
Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Violas

Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky

*Marc Jeanneret
*Betty Benthin

Cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses

Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes

Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair
Paul Fried

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Timothy Morrison

Trombones

Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Everett Firth
Sylvia Shippen Wells chair

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Assistant Timpanist
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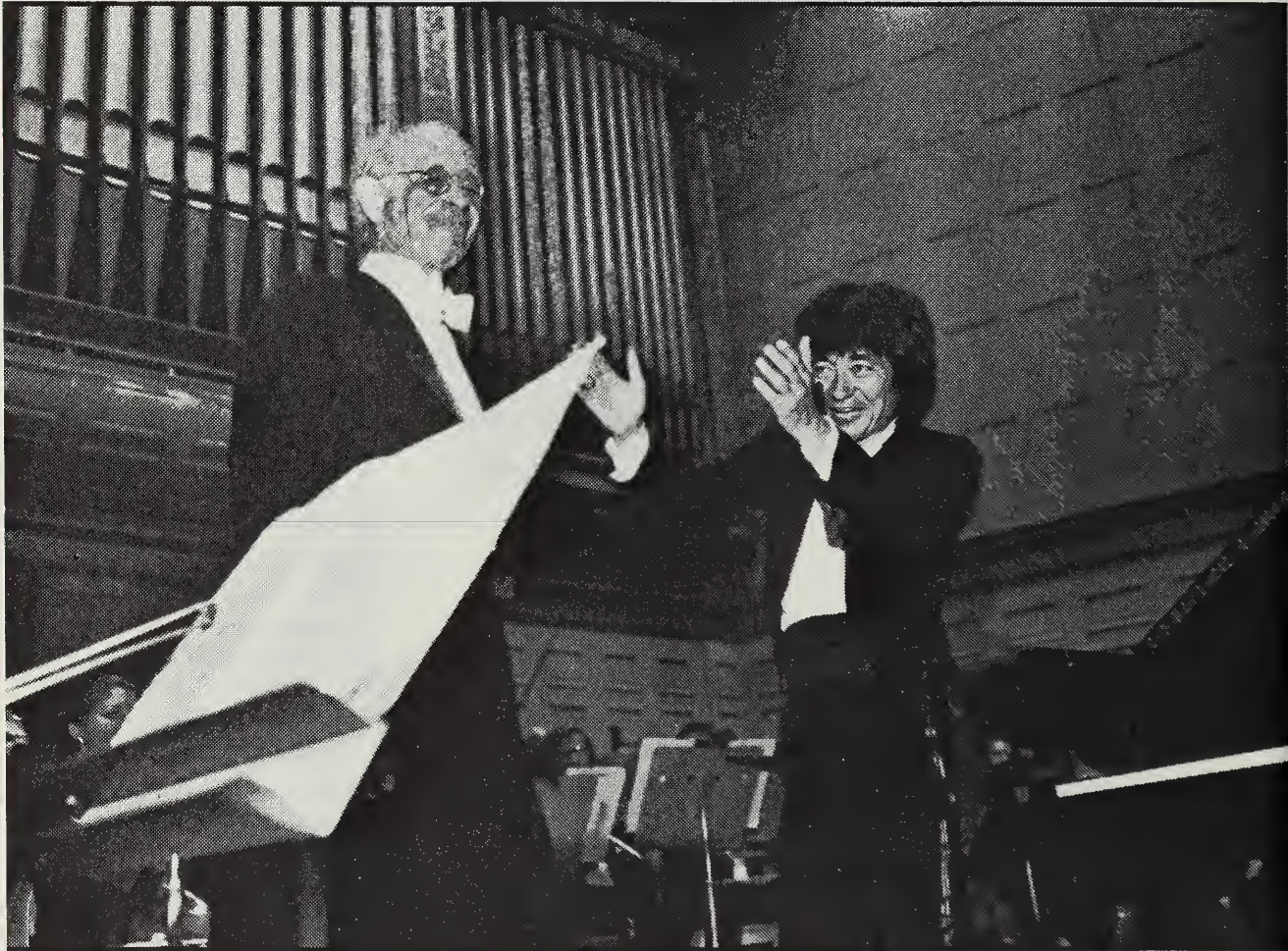
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RUDOLF SERKIN, Pianist

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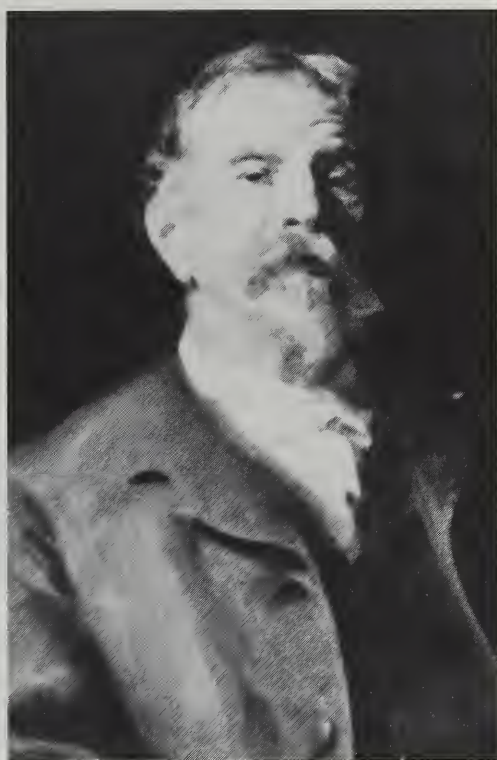
A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The

character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in



Henry Lee Higginson

1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with

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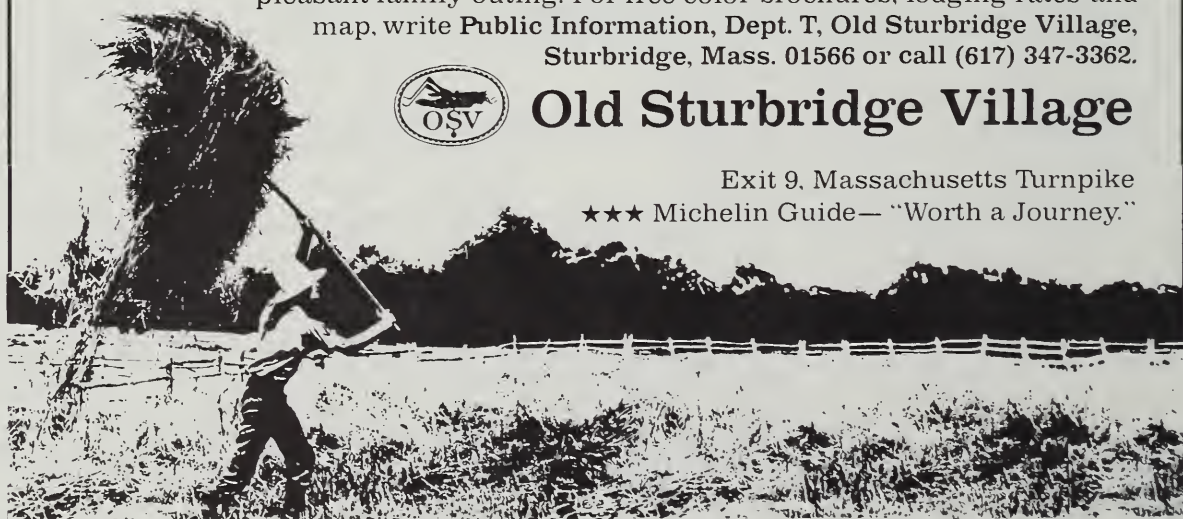
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the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first

time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded

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Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also

expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected \$115,000 to more than \$16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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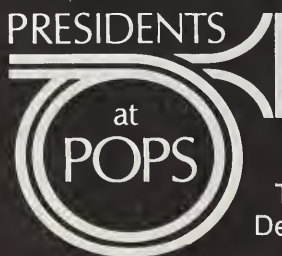


The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised \$405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

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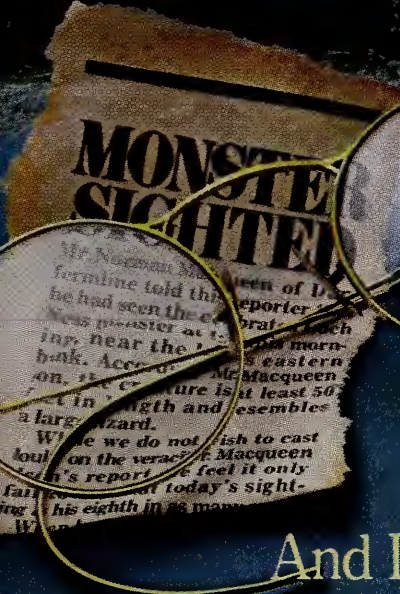
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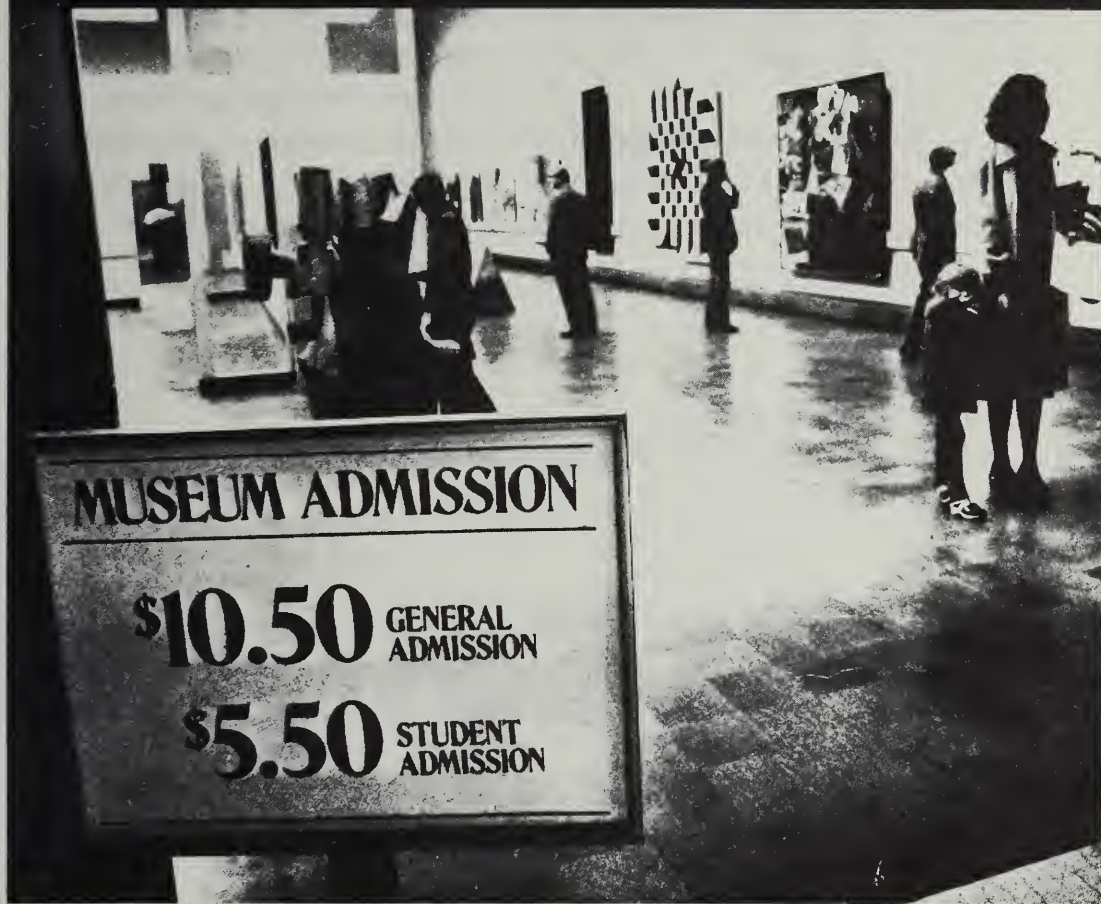
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Quintet in A for piano, violin, viola, cello,
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Allegro vivace

Andante

Scherzo: Presto

Theme and Variations: Andantino—Allegretto

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NOTES

Franz Schubert

Trio No. 2 in B-flat for violin, viola, and cello, D.581

Der Hirt auf dem Felsen, D.965

Auf dem Strom, D.943

Quintet in A for piano, violin, viola, cello, and
double bass, D.667, *Trout*

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of many Schubert works that remained almost entirely unknown after the composer's premature death, and it remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Schubert composed *Der Hirt auf dem Felsen* in October 1828, just one month before his death at age thirty-one; it was conceived as a showpiece for the gifted soprano Anna Milder-Hauptmann, whom he had hoped to persuade to sing in an opera that he intended to write. (She had already performed his music successfully and had taken *Erlkönig* on tour.) In the end the opera was never written, and this vocal chamber work was not given to the singer until after the composer's death. Schubert chose a text by Wilhelm Müller, the author of the poems for *Die schöne Müllerin* and *Winterreise*, but had some slight adjustments made in the middle portion of the poem by Wilhelmine von Chézy (she had earlier provided the libretto for Weber's *Euryanthe* and the play *Rosamunde*, for which Schubert had written incidental music). The close expressive fit of music to words, the graceful vocal lines, and evocative echoes between the voice and clarinet (suggestive of the echo that the poet discerns arising from the distant valley) have made *Der Hirt auf dem Felsen* singularly popular as a pastoral expression of seasonal solitude and subsequent delight in the coming of spring.

If *Der Hirt auf dem Felsen* evokes birth and spring, *Auf dem Strom* is altogether darker, dealing with themes of separation and death. Schubert composed this extended horn-accompanied song in March 1828, according to the date on the autograph manuscript, and played the piano in the first performance, which formed part of the only public concert of his music that he ever gave, on 26 March 1828. The song is a setting of a poem in five stanzas by Ludwig Rellstab, who also wrote many of the poems that appear in Schubert's *Schwanengesang*, composed the same year. *Auf dem Strom*

is filled with the imagery of a voyage away from a loved one and a familiar country out to the cold and gray sea, a familiar poetic metaphor for death. Schubert's setting treats the five stanzas of the poem in alternating moods, with the first, third, and fifth stanzas in the major key and dwelling nostalgically on all that is left behind, while the second and fourth stanzas turn to the relative minor key as the singer contemplates the doubtful future. Musicologist Rufus Hallmark has made a careful study of Schubert's manuscript for the song (in the Houghton Library of Harvard University), and his forthcoming article on the song draws together these details and some new observations to make a striking point about Schubert and his relationship to Beethoven.

It has long been known that Beethoven was something of an idol to Schubert, whose music—especially near the end of his life—contains many references to the older master. There is a story that Schubert visited Beethoven's amanuensis Anton Schindler at some time after Beethoven's death, and saw there a collection of poems that Rellstab had submitted for Beethoven's consideration as possible song texts at a time when poet and composer were considering an operatic collaboration (which never developed beyond the planning stages). According to Schindler, Schubert borrowed these poems and soon set some of them to music. Since the only Schubert settings of Rellstab come from the last year of his life—that is, after Beethoven's death—it is possible that *Auf dem Strom* and the *Schwanengesang* texts appealed to Schubert as poems that Beethoven himself had marked for musical setting but had never gotten around to. Thus, they are a kind of pious homage to the master, a carrying on of the torch.

More specific connections are apparent, too: *Auf dem Strom* bears a certain stylistic relationship to Beethoven's only song cycle, *An die ferne Geliebte*—not only in the poetic theme of separation from a loved one, but also in the extended coda, which is a musical peroration of the closing lines of the text treated in a remarkably similar way. Moreover, Hallmark

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notices a near-quotation from Beethoven in *Auf dem Strom*: the two stanzas set in a minor key have a melodic structure and harmonization that is strikingly reminiscent of the "funeral march" from the *Eroica* Symphony—an appropriate choice, given the text of these stanzas.

Finally, a fact that only falls into place when all the foregoing evidence has been considered: Schubert seems to have written the song specifically for his public concert in Vienna, which he scheduled for 26 March 1828—the first anniversary of Beethoven's death! This extraordinary piece of vocal chamber music, then, is not only a musical farewell to life, with the singer representing the traveler on that long voyage, but also a very intimate statement of Schubert's indebtedness to Beethoven, the older master whose death (though Schubert could hardly have known this) preceded his own by less than twenty months.

[Rufus Hallmark's study of the original manuscript of *Auf dem Strom* has turned up a number of discrepancies found in all printed editions of the music; in the present performance, the composer's manuscript has been followed according to the suggestions in Hallmark's article, which is due to appear in the forthcoming book *Schubert Studies: Problems of Style and Chronology*, edited by Eva Badura-Skoda and Peter Branscombe (Cambridge University Press).]

During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in his frank and openhearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata-form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first

theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but when the poet describes the trickery by which the fisherman finally catches the wily trout, the composer writes a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chooses to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth

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variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Steven Ledbetter

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh',
 Ins tiefe Tal herniederseh',
 Und singe:
 Fern aus dem tiefen dunkeln Tal
 Schwingt sich empor der Widerhall
 Der Klüfte.

Je weiter meine Stimme dringt,
 Je heller sie mir widerklingt
 Von unten.
 Mein Liebchen wohnt so weit von mir,
 Drum sehn ich mich so heiss nach ihr
 Hinüber.

In tiefem Gram verzehr ich mich,
 Mir ist die Freude hin,
 Auf Erden mir die Hoffnung wich,
 Ich hier so einsam bin.

So sehnend klang im Wald das Lied,

So sehnend klang es durch die Nacht,

Die Herzen es zum Himmel zieht
 Mit wunderbarer Macht.
 Der Frühling will kommen,
 Der Frühling, meine Freud',
 Nun mach ich mich fertig,
 Zum Wandern bereit.

Je weiter meine Stimme dringt,
 Je heller sie mir widerklingt
 Von unten.

—Wilhelm Müller
 and Wilhelmine von Chézy

The Shepherd on the Rock

When I stand on the highest crag,
 look down deep into the valley below,
 and sing,
 from far away, out of the deep shadowy valley
 rises the echo
 of the chasms.

The farther my voice reaches
 the brighter it comes back to me
 from below.
 My love lives so far away from me,
 I yearn ardently for her
 over there.

I waste away in deep sorrow,
 my joy is gone;
 hope has eluded me here on earth,
 so lonely am I.

The song resounded with such longing
 in the wood,

it resounded with such longing through
 the night,

drawing hearts to heaven
 with wondrous power.
 Spring will come,
 Spring my joy;
 now I shall prepare myself
 to go wandering.

The farther my voice reaches
 the brighter it comes back to me
 from below.

—translation by S.L.

Auf dem Strom

Nimm die letzten Abschiedsküsse
Und die wehenden, die Grüsse
Die ich noch ans Ufer sende,
Eh' dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch der tränendunklen Blick
Zieht die Sehnsucht stets zurück!

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fasst mich zitternd Grauen!
Wehmuthsthränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

Kann des Auges sehrend Schweifen
Keine Ufer mehr ergreifen,
Nun so blick' ich zu den Sternen
Dort in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begegn' ich ihrem Blick.

—Ludwig Rellstab

On the River

Take these last good-bye kisses
and my waving farewells
that I send shoreward
before your steps turn away.
Already the skiff is hurriedly withdrawn
before the river's current.
And yet, longing keeps drawing back
a tear-darkened gaze.

And so the waves carry me
away with unmerciful speed.
Already the meadow has disappeared
where I blessedly found her.
Gone forever, blissful days!
Hopelessly dies away my mourning
over the beautiful homeland
where I found her love.

See how the shoreline flies by,
and how it attracts me,
draws me with inexpressible bonds
to land there at the cabin,
to linger there in the bower;
but the river's waves hurry on
without rest or peace
and carry me to the ocean!

Alas, before that dark wilderness,
far away from any bright coast,
where no island can be seen,
O, how a trembling dread seizes me!
Tenderly to bring tears of melancholy
no song can penetrate from the shore;
only the storm blows cold
through the gray, tossing sea!

Since my eyes' yearning search
reaches the shore no more,
now I look to the stars
there in that holy, distant place.
O, by their soft light
I first called her mine;
there perhaps, consoling fortune,
there I meet her gaze.

—translation by Rufus Hallmark

¹⁹⁸² Tanglewood

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Doriot Anthony Dwyer, flute	Ronald Barron, trombone
Ralph Gomberg, oboe	Everett Firth, percussion

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GILBERT KALISH, piano
JAN DeGAETANI, mezzo-soprano
MAX HOBART, violin
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String Quintet No. 1 in F for two violins,
two violas, and cello, Opus 88

Allegro non troppo ma con brio

Grave ed appassionato—Allegretto vivace—

Tempo I^o—Presto

Allegro energico

Mssrs. SILVERSTEIN, HOBART, and FINE;
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Two songs with piano accompaniment
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Gestillte Sehnsucht (Stilled Longing)

Geistliches Wiegenlied (Mary's Cradle Song)

Ms. DeGAETANI

Mssrs. KALISH and FINE

INTERMISSION

Quartet No. 1 in G minor for piano, violin,
viola, and cello, Opus 25

Allegro

Intermezzo: Allegro ma non troppo;

Trio: Animato

Andante con moto—Animato

Rondo alla Zingarese: Presto

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NOTES

Johannes Brahms

String Quintet No. 1 in F for two violins, two violas,
and cello, Opus 88

Two songs with piano accompaniment and viola obbligato, Opus 91
Quartet No. 1 in G minor for piano, violin, viola, and cello, Opus 25

The earliest chamber music that Brahms wrote for stringed instruments—at least the earliest that he published—was a sextet for two each of violins, violas, and cellos. He seemed to revel in the luxury of six parts, and he apparently took special pleasure in the fact that for once he did not have to sense the footsteps of giants behind him—Beethoven never wrote a string sextet. He also attempted a string quintet—one with two cellos, on the model of Schubert's great C major essay in the medium—but the work proved refractory, and after repeatedly recasting it, he finally published it in two very different versions—as a piano quintet and as a two-piano work. Soon after that he composed his second (and last) string sextet. In between that Opus 36 sextet and the F major quintet of Opus 88, he had composed his three string quartets, Opus 51, works in which he seemed often to be struggling to contain the range and scope of his ideas within the more restricted medium of four instruments.

Brahms's early experience of larger-than-four string ensembles seems evident when we hear the opening bars of **the Opus 88 quintet** (composed at Ischl during the summer of 1882), the first phrases of which hint at a new lyricism, as if the less constrained medium has allowed the composer to unbutton a bit. At the same time the quintet is extraordinarily terse for all its wealth of material. Now using two violas rather than the two cellos of his earlier abortive attempt, Brahms creates lavishly varied textures even between one phrase and the next (this is especially true in the A major secondary material of the first movement, where, in addition to indulging in his predilection for two-versus-three in rhythmic patterns, he also changes the character of the accompaniment every four bars). And what seemed, at the outset, charming and almost folklike, comes back at the recapitulation fiery and sonorous.

The extraordinary middle movement—combining elements of the traditional slow movement and scherzo—is one of the composer's most daring achievements. The opening section, *Grave ed appassionato*, is in C-sharp minor, a pensive strain (made so by seeming to begin in the major) closing in bleak emptiness. Brahms originally conceived the melody as a Sarabande for piano—an exercise in imitating the Baroque style—in 1855, nearly thirty years before it found its final home in this quintet. A contrasting section, *Allegretto vivace*, 6/8 time, presents a full binary statement in A major before it in turn dies away and returns to a more fully scored treatment of the C-sharp minor material. As it fades away again, the A major material returns as a variation of itself, *Presto*. Again it dies away, but this time the original material returns also in A major! An extended coda moves to C-sharp, but the A major chord keeps interfering, reasserting itself through a D chord, which has a

relationship to both. Finally, against all expectation, the mediating chord engineers a magical cadence to A major with the first violin floating aloft.

The surprising final chord of the middle movement has a unifying role to play: it recalls the importance of the key of A major in the first movement and foreshadows the major role the same key will play in the finale, which also brings in the secondary material in A and indulges in games of two-versus-three. The finale combines fugal and sonata elements into a vigorous workout for all concerned.

The **two songs with viola obbligato** that Brahms published as Opus 91 in 1884 were composed years apart. The second of them, "*Geistliches Wiegenlied*," was written as early as 1865, when Brahms conceived it as a particularly happy congratulatory gift to Joseph Joachim and his wife upon the birth of their first child, a son to whom Brahms stood godfather. The particular concatenation of Biblical names and images—the father was Joseph, the mother's maiden name of Schneeweiss ("snow white") symbolized virginity, and the godfather was John (Johannes)—suggested to Brahms the Holy Family and the use of an old German Christmas carol which he had located in a song collection published in 1631 (and still sung in Germany today), "*Joseph, lieber Joseph mein*." The original carol is a lullaby in which Mary asks Joseph to help her rock the infant. But this is only the background of the song; Brahms selected as his actual text a poem by Lope da Vega which had been translated into German by Emmanuel Geibel. In it Mary sings to the angels hovering over Bethlehem, asking them to silence the noise of the wind in the trees so that her newborn child may sleep. The viola begins with the complete melody of the old carol (Brahms even writes the words into the instrumental part); this sets the gently rolling 6/8 motion of the lullaby as the piano begins its contrapuntal role and the singer utters her plea to the angels. Only once—in the third stanza, which foreshadows earthly sorrow to come—does the music darken in harmony and depart from the rocking rhythm, but it returns for the final stanza, and the viola sings the lullaby one final time.

For nearly twenty years Brahms left the "*Geistliches Wiegenlied*" unpublished, probably because he had no companion piece or pieces for it, and songs were normally published in sets. Fortunately he encountered in 1884 a poem by Friedrich Rückert, "*Gestillte Sehnsucht*," that made use of the imagery of wind, but in a darker vein. Here the wind sings the lullaby of all nature, evoking the final sleep, the end of desires and longing, of life itself. Again Brahms uses his obbligato instrument to sing the lullaby, whispered by the winds and the birds, which hint at the singer's longing that is finally to be stilled.

Brahms may have begun his **piano quartet in G minor** as early as 1857, though by July 1861 he had only finished the first two movements when he sent them along to his friend and adviser Clara Schumann (along with the first movement of the sibling Opus 26 quartet). Her reactions being generally favorable, he sent the entire score to Joseph Joachim at the end of September; Joachim particularly praised the last three movements but considered the first "not as original as I usually expect of you," and he found the modulation to the secondary theme "positively painful." Later he expanded his views, particularly on the gypsy rondo in the finale, to

assert warmly that "you have completely defeated me on my own territory." We do not know if Brahms changed anything after reading Joachim's views; the first public performance took place in Hamburg in mid-November with Clara Schumann at the piano. The quartet also played a part in spreading Brahms's name in Vienna, where he went on what was intended to be a short visit the following autumn, though as it turned out he settled there for life. After a private performance at the home of the pianist Julius Epstein in October 1862, Joseph Hellmesberger, who had played the violin in the reading, exclaimed, "He is Beethoven's heir!" At his insistence, Brahms himself played the piano part at a public performance in which the "gypsy rondo" again attracted the most attention. At least one later Viennese composer showed a special interest in the quartet: Arnold Schoenberg, whose admiration for Brahms was as boundless as his understanding was profound, paid it the very special homage of scoring it for full orchestra.

The opening Allegro starts off on its course with two very different thematic ideas, one in G minor, the other immediately following in the relative major. The remainder of the spacious exposition spends a large part of its time (too much, Clara Schumann thought) in D major; the opening phrase is literally repeated, and the listener has no way of knowing at first whether the entire recapitulation is to be repeated literally, or whether this is a feint to lead into the development. Only with the harmonic changes of the second phrase is it clear that the latter is the case. After a wide-ranging development, Brahms brings in the recapitulation not with the opening phrase (which we have by now heard twice in the tonic), but rather with the following phrase, stated in the bright, consoling key of G major. Of still greater emotional impact is the return of the secondary material, originally heard in D major, now in G *minor*, as the fiery elements take control and close the movement solidly in the minor mode.

At one point Brahms labeled the second movement "Scherzo," then recoiled (from a comparison with Beethoven perhaps?) and chose instead what became a favorite term for this type of movement, "Intermezzo." In any case, there is nothing jokelike about this movement, which has a mysterious, subdued feeling with its muted strings, harmonic shifts, and unexpected phrase lengths.

The noble melody of the Andante con moto is first accompanied by eighth-notes in the piano, but over the course of an extended statement Brahms introduces triplet rhythm and later dotted notes, both of which play a part in the masterful transition to a quasi-military middle section. This in turn gradually returns to the opening theme but (at first) in the key of the middle part before it melts back to its proper level.

Haydn had written a famous gypsy rondo in one of his piano trios, and Brahms most assuredly knew that work, just as he was familiar with what passed at the time for authentic Hungarian—read "gypsy"—musical style. The energy and drive, coupled with the instrumental colors and dance rhythms (including the unusual three-bar phrases at the beginning), have aroused enthusiasm in audiences since the earliest performances, especially in the final headlong tumble to the end.

—Steven Ledbetter

Gestillte Sehnsucht

In goldnen Abendschein getaucht,
wie feierlich die Wälder stehn!
In Leise Stimmen der Vöglein hauchet
des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
ihr sehnenden Wünsche, wann schlaft
ihr ein?

Ach, wenn nicht mehr in goldne Fernen
mein Geist auf Traumgefieder eilt,
nicht mehr an ewig fernen Sternen
mit sehnenden Blick mein Auge weilt;
dann lispeln die Winde, die Vögelein,
mit meinem Sehnen mein Leben ein.

—Friedrich Rückert

Stilled Longing

Bathed in the golden glow of evening,
how solemnly the forest stands!
The bird, soft-voiced, breathes
the evening wind's soft blowing.
What do the winds, the birds whisper?
They whisper the world into slumber.

Ye desires, which continually stir
in human hearts, without ceasing!
Thou, longing, which agitates the breast,
when will you rest, when slumber?
By the whispering of the winds, the birds,
ye longing desires, when will you fall
into slumber?

Alas, only when my spirit no longer hastens
on wings of dreams to the golden far-away,
when my eye lingers no more with searing
glance on the eternally distant stars;
then the winds and the birds will sing
my longing to sleep—along with my life.

Geistliches Wiengenlied

Die ihr schwebet
um diese Palmen
in Nacht und Wind,
ihr heil'gen Engel,
stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
im Windesbrausen,
wie mögt ihr heute
so zornig sausen!
O rauscht nicht also!
Schweiget, neiget
euch leis' und lind;
stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
duldet Beschwerde,
ach, wie so müd' er ward
vom Leid der Erde.
Ach nun im Schlaf ihm
leise gesänftigt
die Qual zerrinnt,
stillet die Wipfel!
Es schlummert mein Kind.

Mary's Cradle Song

You who hover
around these palms
in night and wind,
you holy angels,
silence the treetops.
My child is sleeping.

You palms of Bethlehem
in the rushing wind,
how can you bellow
so angrily today?
Oh, don't roar so!
Hush, bend
softly and mildly;
silence the treetops.
My child is sleeping.

The heavenly child
patiently suffers troubles,
ah, how weary he became
from the sorrows of the earth.
Now in sleep
softly cradled
the torment melts away from him;
silence the treetops!
My child is sleeping.

Grimmige Kälte
 sauset hernieder,
 womit nur deck' ich
 des Kindleins Glieder!
 O all ihr Engel,
 die ihr geflügelt
 wandelt im Wind,
 stilltet die Wipfel!
 Es schlummert mein Kind.

—Emmanuel Geibel,
 after Lope da Vega

Fierce cold
 whistles down;
 with what shall I cover
 the child's limbs?
 O, all you angels,
 who, winged,
 wander in the wind,
 silence the treetops.
 My child is sleeping.

—translations by S.L.

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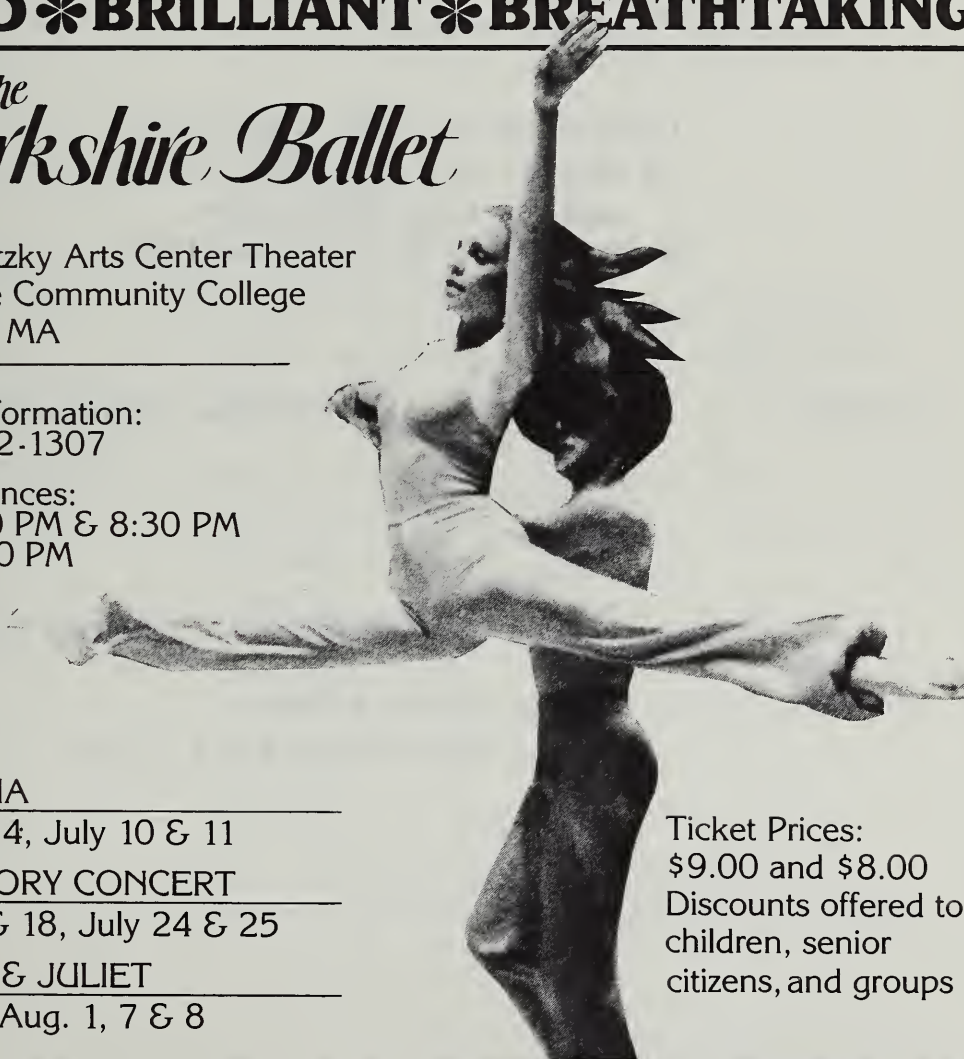
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**Celebrating the 250th Anniversary
of Haydn's Birth (31 March 1732)
and the 100th Anniversary
of Stravinsky's Birth (17 June 1882)**

HAYDN

Divertimento in G for flute, violin, and cello,
Hob. IV:7

Allegro

Adagio

Allegro

Ms. DWYER, Mr. SILVERSTEIN, and Mr. ESKIN

HAYDN

Cantata, *Arianna a Naxos*

Ms. DeGAETANI and Mr. KALISH

Baldwin piano



HAYDN

Trio in B-flat for piano, violin, and
cello, Hob. XV:20

Allegro

Andante cantabile

Finale: Allegro

Mssrs. KALISH, SILVERSTEIN, and ESKIN

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NOTES

Joseph Haydn

Divertimento in G for flute, violin, and cello, Hob. IV:7

Cantata, *Arianna a Naxos*

Trio in B-flat for piano, violin, and cello, Hob. XV:20

Haydn did not, as a rule, rearrange his works from one medium to another the way that J.S. Bach, for example, did with great frequency. There are exceptions to this general rule, though, one of them being his comic opera based on a work of the great Venetian comic dramatist Carlo Goldoni, *Il mondo della luna* of 1777, which he turned to again and again to provide source material for a symphony, a Mass(!), and a set of instrumental trios. The opera's overture formed the basis of Symphony No. 63; a beautiful and lyric aria became the Benedictus of the *Missa Cellensis*. And in 1784 he produced a set of six **trios for flute (or violin), violin and cello** which he sent off at the end of May to an English admirer, the publisher William Forster, as part of a series of his pieces that Forster was to bring out in London. The music arrived in the English capital by July, and Forster duly engraved and issued them as Opus 38 (later on a Parisian publisher brought them out as Opus 100, thereby contributing to the endless confusion of identifying Haydn's works; Haydn had nothing to do with the choice of either number). Most of these trios are material from *Il mondo della luna* in at least one movement. The second work of the set of six, in G major, opens with an Allegro based on Flaminia's aria "*Se la mia Stella*." The remaining two movements seem to have been originally composed for Forster's publishing project. In any case, the trios are delightful miniatures, and the entire set enjoyed a widespread and fully deserved popularity.

The earliest composers of opera chose their subjects from those classical myths that lent themselves especially to musical treatment—that is, to stories in which the centerpoint of the action was a plea or lament that could be heightened in song. The first two operas by the earliest great master of the genre, Claudio Monteverdi, were versions of stories that have inspired composers over and over since his day: Orpheus and his descent to the Underworld to win back his beloved Eurydice through the power of his singing, and **Ariadne** barbarously deserted on the island of Naxos by her lover Theseus, whom she had saved from the Minotaur. In the latter case, though Monteverdi's full opera does not survive, its central musical number, the lament of the deserted Ariadne, is still with us. It became one of the most famous musical compositions of the seventeenth century, inspiring not only later versions of the Ariadne story but also heading off an entire large tradition of musical laments—usually sung by women who have been seduced and abandoned.

Ariadne's story has been drawn upon by later composers right up to our own century; the most famous of these is the Richard Strauss-Hugo von Hofmannsthal *Ariadne auf Naxos*, which links the laments of the classical myth in an unlikely (though delightful) way with the clowns of the *commedia dell'arte* tradition. Theseus has generally been accorded most

unsympathetic treatment in these various versions, his desertion of Ariadne being ascribed to nothing more than masculine fickleness. (One of the few exceptions is to be found in Mary Renault's brilliant historical novel *The King Must Die*, in which Theseus is actually given a motive for leaving the woman he loved, the woman who had saved his life, behind on Naxos.) But since composers have generally paid their greatest tributes to Ariadne (because she, naturally, will sing the show-stopping musical number of the opera), it was easy to reduce the story to its barest essentials: after their escape from Crete, the ship of Theseus lands on the island of Naxos. There Ariadne falls asleep in Theseus's arms, only to discover, upon awaking, that the ship has cast off and left her behind. Depending on the version, she can pass through stages of rage or despair, weeping or cursing, prayers or threats.

Monteverdi's lament for Ariadne, which came to be performed apart from the opera itself so frequently that it was the only music to have survived, showed that other composers could easily limit themselves to the climactic emotional moment of the story. Thus, as a basis for a cantata (essentially a single dramatic scene in operatic style, though sung in concert without costume or staging) Ariadne's lament was ideal. Haydn apparently composed his *Arianna a Naxos* in 1789, though for what singer he intended it is not known. The cantata puts the singer through a series of dramatic moods as Ariadne gradually realizes the full extent of Theseus's perfidy. With this work, Haydn made real inroads in Italy, not a country that proved very amenable to his symphonic music, or even his operas, during his lifetime. But *Arianna* circulated in countless manuscript copies throughout the Italian peninsula, and no less an authority on vocal music than Gioacchino Rossini hailed it as his favorite vocal work of Haydn's next to the two famous oratorios. Rossini specifically described the first aria, "*Dove sei*," as "very beautiful."

Only in recent years have we begun to have fairly frequent opportunities to hear the **Haydn piano trios**. For all of Haydn's fame in his own time and now, the piano trios remained greatly neglected, to such an extent that he was widely believed to have written only thirty-one examples of the genre, though H.C. Robbins Landon has recently published no fewer than forty-five works! Moreover, a large number of these are the work of the mature Haydn, the composer who had finished saying what he had to say in the realm of the symphony and who turned to chamber music (string quartets and piano trios) and vocal music (oratorios and masses) for the last of his life's work. The trio in B-flat to be performed here is one of a group of three published as "Opus 70" in 1794 that were composed during Haydn's second and last London visit.

Haydn's approach to the trio—especially in its keyboard component—was greatly affected by his English visits, for the English enjoyed exceptional renown as piano builders who produced larger and richer instruments with a legato character that was completely unknown on the Continent. It was also in England that Haydn became acquainted with another composer who was a distinguished pianist (as Haydn himself was not), Muzio Clementi. We know that Haydn and Clementi attended a recital given by a young lady who was the pupil of yet another leading pianist-composer, Jan Ladislav Dussek, and that a critic wrote admiringly



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of the new ideal of sonority, which contrasted so strikingly with "the feeble spinet or the quilly tinkling harpsichord." Haydn was nothing if not aware of new trends; like the Duke of Plaza-Toro, "he does not follow fashions—he leads them." So it is not surprising that his new piano trios should emphasize above all the possibilities of widely varying articulation (staccato and legato), range, and dynamics on the "modern" instrument (though we should not forget that Haydn's wonderful new piano was still very different from the concert grand of today, which could not appear before the technology of casting steel frames and drawing steel wires for strings developed in the nineteenth century).

From the very first notes Haydn demonstrates his desire to show off the possibilities of the piano with a legato melody descending from on high in the right hand and a staccato accompaniment rising out of the depths in the left. That first chord begins with the very highest note that most pianos could play in Haydn's day (the wonderful instruments in England went a fifth higher, but the composer knew that no one on the Continent would buy his music if they couldn't play the notes on their instruments!), and the whole effect is of generally greater virtuosity than ever before. This is an important stage in the history of the trio, because the form had always been a "private" one, aimed at cultivated amateurs playing in their own homes. The violin and cello parts were, in early piano trios, actually dispensable; they were considered optional accompaniments to the piano, to be performed only if a competent player were available. These trios require much more independence of the cello and, especially, the violin than had often been the case before. And yet, with all its new air of virtuosity, the trios captivate in part because they are so much more relaxed than the "serious" forms of string quartet and symphony, with a feeling of improvisation and room to expand.

The second movement is a brief variation set beginning with a two-part theme played by the piano, marked "The left hand alone." The other instruments gradually enter, and the motion gets progressively faster from one variation to the next. The finale is a dance in 3/4—but not the minuet that might be expected. Rather it is in the style of a "*Deutscher Tanz*," a characteristic Austrian folk dance that was to turn, in gradual stages, into the Viennese waltz. The oom-pah-pah accompaniment of the middle section sounds more like the waltz to come, and the whole spirit of the dance hints at the kind of thing Schubert turned out by the score two decades hence. It must have made a new and exotic impression in England, a fact that was true of most of the music Haydn composed there.

—Steven Ledbetter

Arianna a Naxos

Recitative

Teseo mio ben! ove sei? ove sei tu?
Vicino d'averti mi pareva,
ma un lusinghiero sogno
fallace m'ingannò.

Già sorge in ciel la rosea Aurora
e l'erbe e i fior colora Febo
uscendo dal mar col crine aurato.
Sposo adorato, dove guidasti il piè?

Forse le fere ad inseguir ti chiama
il tuo nobile ardor!
Ah, vieni, o caro, ed offrirò
più grata preda a tuoi lacci.
Il cor d'Arianna amante
che t'adora costante,
stringi con nodo più tenace
e più bella la face
splenda del nostro amor.
Soffrir non posso
d'esser da te diviso un sol momento.
Ah, di vederti, o caro,
già mi stringe il desio.
Ti sospira il mio cor.
Vieni, vieni, idol mio.

Aria: Largo

Dove sei, mio bel tesoro?
chi t'invola a questo cor?
se non vieni, io già mi moro,
nè resisto al mio dolor.

Se pietade avete, oh Dei,
secondate i voti miei,
a me torni il caro ben.

Recitative

Ma, a chi parlo? gli accenti
Eco ripete sol.
Teseo non m'odè.
Teseo non mi risponde,
e portano le voci e l'aure e l'onde.

Andante

Poco da me lontano
esser egli dovria.
Salgasi quello che più d'ogni altro
s'alza alpestre scoglio,
ivi lo scoprirò.
Che miro? oh stelle! misera me!
Queste è l'Argivo legno!
Greci son quelli!
Teseo! ei sulla prora!
ah, m'inganasse almen . . .
no, no, non m'inganno.
Ei fugge, ei qui mi lascia in
abbandono.
Più speranza non v'è, tradita io sono.
Teseo! Teseo! m'ascolta! Teseo!

Ariadne at Naxos

Theseus, my love . . . where are you?
I thought you were near,
but an alluring dream
falsely deceived me.

Already rosy Dawn rises in the sky,
and Phoebus lends color to grass and flowers
as he ascends, golden-haired, from the sea.
Beloved spouse, whither have you directed
your feet?

Perhaps your noble ardor summons you
to pursue the wild beasts.

Ah come, dearest, and I shall offer
a more delightful prey for your snares.
The heart of loving Ariadne,
who adores you constantly,
bind with a still tighter knot
and make her face shine more beautifully
with our love.

I cannot bear
to be parted from you a single moment.
Ah, to see you again, beloved,
already my desire constrains me.
My heart sighs for you.
Come, come, my idol.

Where are you, my fair treasure?
Who carries you off from my heart?
If you do not come, I shall die,
without resisting my grief.

If you have any pity, oh gods,
second my pleas,
return my beloved to me.

But to whom do I speak? Only Echo
repeats my cries.
Theseus does not hear me.
Theseus does not respond,
and wind and waves bear away my words.

He must be
fairly near.
Let me climb that rocky cliff that
towers higher than any other around;
There I shall be able to see him.
What do I see? Oh, heavens! Miserable me!
That is the Argive ship!
Those are Greeks!
Theseus! There on the prow!
Ah, if only I were mistaken . . .
No, no, I'm not—
He is fleeing, leaving me here
abandoned.
There is no more hope! I am betrayed.
Theseus, Theseus! Hear me! Theseus!

ma oimè, vaneggio! i flutti e il vento
 lo involano per sempre agli occhi miei.
 Ah, siete ingiusti o dei
 se l'empio non punite!
 Ingrato! perchè ti trassi dalla morte?
 Dunque tu dovevi tradirmi?
 e le promesse? e i giuramenti tuoi?
 Spergiuro! Infido!
 Hai cor di lasciarmi?

But ah, I am raving! The waves and the wind
 steal him forever from my sight.
 Ah, ye are unjust, ye gods,
 if you do not punish that wicked man!
 Ingrate! Why did I save you from death?
 So that you could betray me?
 And your promises? and the oaths you swore?
 Foresworn! Faithless one!
 Do you dare to leave me?

Adagio

A chi mi volgo? da chi pietà sperar?
 Già più non reggo, il piè vacilla
 e in così amaro istante
 sento mancarmi in sen l'alma tremante.

To whom can I turn? From whom expect pity?
 I cannot bear it, my feet waver,
 and in this bitter moment
 I feel my trembling soul faint within me.

Aria: Larghetto

Ah, che morir vorrei in sì fatal
 momento,
 ma al mio crudel tormento
 mi serba ingiusto il ciel.

Ah, if I could but die in this fatal
 moment,
 but heaven unjustly preserves me
 for my cruel torment.

Presto

Misera abbandonata, non ho chi mi
 consola,
 chi tanto amai s'invola
 barbaro ed infedel.

I, an unhappy abandoned woman, have no one
 to console me.
 He whom I loved so has fled
 barbarously and faithlessly.

Ah, che morir vorrei in sì fatal
 momento,
 ma al mio crudel tormento
 mi serba ingiusto il ciel.

Ah, if I could but die in this fatal
 moment,
 but heaven unjustly preserves me
 for my cruel torment.

—author unknown

—translation by S.L.

Igor Stravinsky

Pribaoutki, for voice and eight instruments

L'Histoire du soldat, Concert suite

Stravinsky sketched the charming and comic miniatures called **Pribaoutki** in the summer months just before the outbreak of World War I, when he was living in Switzerland (which was soon to become his enforced residence, when the combination of war and revolution prevented his return to Russia). The musical sketches date from June 1914; the scoring of the fourth song was finished on 29 September.

Pribaoutki, as Stravinsky explained in one of his "conversations" with Robert Craft, is a word describing a form of popular Russian verse used in a kind of word game. The poems are very short, rarely more than four lines. Stravinsky set texts that reflect folk culture and humor in miniature; he himself identified as the nearest English parallel the limerick. In sketching the songs Stravinsky wrote out the texts and then marked down the poetic meter in long and short signs as a guide to the

rhythm. But as he was composing he realized an odd fact:

One important characteristic of Russian popular verse is that the accents of the spoken verse are ignored when the verse is sung. The recognition of the musical possibilities inherent in this fact was one of the most rejoicing discoveries of my life.

This discovery led to one of the basic elements of Stravinsky's vocal music—the apparent lack of connection between the spoken verbal accent and the musical accent (I say "apparent" because sometimes that very disjunction is used to striking dramatic effect). For the next decade or so, the composer employed this discovery in various works, including *Les Noces*, *Mavra*, and *Renard*. But even after he had put his Russian "ethnic" style behind him and had become a cosmopolitan leader of neo-Classicism, his characteristic manner of setting texts to music could still be found whether he was setting words in Latin, French, or English (examples include *Oedipus Rex*, *Persephone*, and *The Rake's Progress*).

Pribaoutki waited five years for a first performance with the full instrumental ensemble (as opposed to piano reduction); this was given in Vienna at Arnold Schoenberg's Society for Private Performances, an organization devoted to new music, on 6 June 1919. Following the premiere, Anton Webern wrote to Alban Berg, "The Stravinsky was wonderful. These songs are marvelous and this music moves me wholly and beyond belief." There was a receptive audience at the American premiere in New York six months later, an audience that apparently caught the humor of the settings, according to a letter that Prokofiev wrote to Stravinsky:

The success was very great, and all four songs were repeated. Many people in the audience laughed, but gaily, not indignantly. I sat with Fokine, and we shouted "bravo" as loudly as we could . . . Personally I like most of all "Uncle Cornelius," in which the oboe and the clarinet [at the end] are like the gurgle of an emptying bottle: you express drunkenness through your clarinet with the skill of a *real* drunkard.

One curiosity is worth noting: although the premiere performances (and most given since then, not to mention the one available recording) were sung by an alto, the composer himself told Robert Craft that he had written the piece for his brother, and that he always "heard" a man's voice in this music. There was never a hint to this effect, however, before that late conversation with Craft; certainly the composer never objected at any earlier time to performances of these songs by a woman, so his comment should probably be taken with a grain of salt.

During the First World War, Stravinsky was living in Switzerland, cut off from his family estates by revolution in Russia and from performance royalties of his notorious and popular ballet scores by the impossibility of keeping the Ballets Russes functioning in wartime. The idea occurred to him of creating a small-scale theatrical production that could tour on a shoestring and perform almost anywhere. He chose a plot line adapted from a story by Afanasiev involving encounters between the Devil and a nameless soldier, an Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, divided in such a way as to have one high and one low

instrument from each family—clarinet and bassoon, cornet à piston and trombone, violin and double bass—plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance, which took place in Lausanne, Switzerland, on 28 September 1918, was a great success, but it could not be repeated when an influenza epidemic closed the theaters. Stravinsky quickly adapted the musical score as a concert suite which was first performed under Ernest Ansermet in London on 20 July 1920, retaining most of the larger musical numbers.

Though derived from Russian stories, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) was adapted into a wider cultural framework with some reflection of the traditional Faust stories. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin (which symbolizes his soul). He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter, he plays cards with the Devil, and plies him with wine until finally the Devil falls unconscious and he is able to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after he has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic "sound"—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the *diablerie*. The concert suite contains those passages of the score that are the most musically self-sufficient; at the same time they summarize the action of the story—the soldier's march homeward, his violin, his arrival at the palace, the dances (all in popular styles of tango, waltz, and ragtime) of the princess, the temporary driving out of the Devil, and the Devil's final triumph.

—S.L.

Translations for Stravinsky's *Pribaoutki* are on the next page.

Pribaoutki

[The Russian texts are not intended to be anything other than sonorous wordplay, or, as W.S. Gilbert described his *Bab Ballads*, "much sound and little sense." The translations that follow aim only at giving some notion of the subject matter of each song.]

Uncle Cornelius

Let us go, Uncle Cornelius; harness the horse. We will go over to Makary's place to ease our souls. The mug full of ale awaits us. The potent stuff will cloud our minds.

Natashka

Natashka, Nat, sweetie pie, sweet as honey, never been in a stove, never felt its heat. Ducks started playing their flutes. The cranes began to prance, stretching their long legs and stretching their long necks.

The Colonel

A colonel went for a walk and caught a bird. The birdie wanted a drink. She soared and flew, then fell and vanished, vanished under the ice. She caught there a priest, Father Peter.

The Old Man and the Rabbit

There stood an empty city, and in the city there is a bush, and in the bush an old man is sitting and cooking some soup. A cross-eyed rabbit came running and asks for some soup. The old man orders Legless to run, Armless to grab, Naked to stuff his pockets.

—translations by Katherine Penchuk



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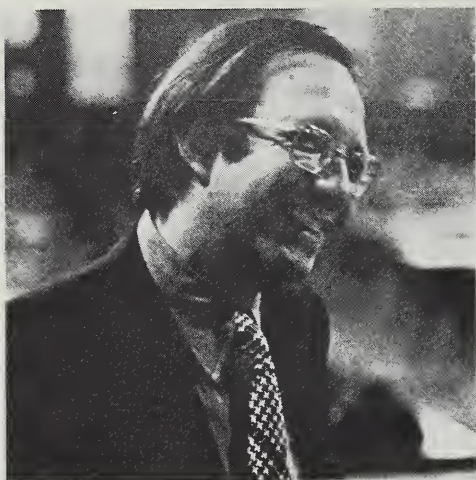


The only permanent chamber music ensemble made up of the principal players of a major symphony orchestra, the Boston Symphony Chamber Players include the Boston Symphony Orchestra's twelve principal string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, from miniature works for one or two instruments to Stravinsky's *L'Histoire du soldat* concert suite, and they can expand their range of repertory by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, Peter Serkin, and André Previn; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Bethany Beardslee to the Joshua Light Show and the Guarneri Quartet.

The Chamber Players' activities include an annual three-concert

series in Boston's Jordan Hall, regular appearances at Tanglewood and in New York City, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States; their 1980 European tour was their fourth visit to that continent, and they will travel to Japan for a three-week tour in 1983. Their most recent recordings include the Beethoven Septet and the Schubert Octet, both for Nonesuch; their recent release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 string quintet; music of Ives, Porter, and Carter; the two Brahms string quintets, and the complete chamber music of Igor Stravinsky, including the concert suite from *L'Histoire du soldat*. The Boston Symphony Chamber Players will celebrate their twentieth anniversary as a performing ensemble with the 1984 season.

Gilbert Kalish



Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for CBS, CRI, Desto, Folkways, and Nonesuch. His recordings for the latter company include several volumes of Haydn piano sonatas, a recent Schubert album, Charles Ives's *Concord Sonata*, and numerous albums with his frequent collaborator, mezzo-soprano Jan DeGaetani. He has been guest pianist with the Juilliard and Concord string quartets, and he participated in the Ojai Festival this spring. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.

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Susan Davenney Wyner



Soprano Susan Davenney Wyner has won wide acclaim for her performances as soloist with major orchestras across the United States. Since her first Boston Symphony appearances in 1974, she has performed music of Monteverdi, Mahler, Mozart, Beethoven, and Handel with the orchestra under conductors Seiji Ozawa, Sir Colin Davis, Michael Tilson Thomas, and Eduardo Mata. She has appeared five times with the Cleveland Orchestra under Lorin Maazel, Erich Leinsdorf, and Michael Tilson Thomas, and she has also been heard with the New York Philharmonic, the American Symphony, the Los Angeles Philharmonic, the Israel Philharmonic, and the orchestras of San Francisco, Toronto, Detroit, Dallas, Washington, D.C., and Pittsburgh, under conductors including Leonard Bernstein, Andrew Davis, Neville Marriner, Robert Shaw, and Sergiu Comissiona. Ms. Davenney Wyner has also won praise on the operatic stage. She made her New York City Opera debut as Poppea in Monteverdi's *L'incoronazione di Poppea* in 1977. She has also sung Pamina in Mozart's *Magic Flute* with that company, and she made her Metropolitan Opera debut during

the 1981-82 season in Wagner's *Das Rheingold* conducted by Erich Leinsdorf. She has also performed and recorded the title role in Ravel's *L'Enfant et les sortilèges* with André Previn and the London Symphony Orchestra, and she will perform Britten's *Les Illuminations* with Previn and the Pittsburgh Symphony in Pittsburgh, at Carnegie Hall, and at the Kennedy Center.

Ms. Davenney Wyner's repertory spans works of the sixteenth through twentieth centuries and includes Schoenberg's *Erwartung*, which she performed in Carnegie Hall and recorded in 1981. She has been chosen by a number of composers to premiere their works, and she has been acclaimed as an outstanding recitalist. The daughter of pianist Ward Davenney, she had extensive early training in music as a dancer and violinist before graduating *summa cum laude* from Cornell University in both English literature and music. Ms. Davenney Wyner's numerous grants and awards have included a Fulbright, a grant from the Ford Foundation, the Naumburg Prize, and the Joy in Singing Award. She has recorded for CBS Masterworks, Musical Heritage Society, CRI, and Angel/EMI.

Jan DeGaetani



Born in Ohio and a graduate of the Juilliard School, mezzo-soprano Jan DeGaetani's repertory extends from medieval, Renaissance, and Baroque music through French and German art song to the American lyrics of Stephen Foster and Cole Porter. She is known for her solo recital and orchestral appearances throughout the country, and she is known throughout the world for her vast repertoire of contemporary works, many of which have been written especially for her by today's leading composers. Recent premieres which she has sung include the world premiere of William Schuman's *In Sweet Music* with the Chamber Music Society of Lincoln Center, the Pulitzer Prize-winning *Visions of Terror and Wonder* by Richard Wernick, *Syringa* by Elliott Carter, *Apparition* by George Crumb, and *Black Pentecost* by Peter Maxwell Davies. She also participated in a special program honoring Aaron Copland's eightieth birthday at the Library of Congress, singing his *Twelve Poems of Emily Dickinson*.

Ms. DeGaetani is held in high esteem for her unusual series of programs of Lieder and vocal chamber music, such as those she performs at the 92nd Street Y and

the Metropolitan Museum of Art in New York. Her performances with the great orchestras of the world have included the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony, the New York Philharmonic, the San Francisco Symphony, the Chicago Symphony, the Berlin Philharmonic, and the BBC Orchestra. Her extensive list of recordings includes music of Ives, Schubert, Schoenberg, Ravel, Chausson, and Rachmaninoff, as well as Harrison Birtwistle's opera *Punch and Judy*, which won the 1981 Koussevitzky Award. Ms. DeGaetani has taught at the University of Wisconsin, the Aspen Music School, and at Juilliard; she is currently professor of voice at the Eastman School of Music. She made her first appearance with the Boston Symphony Orchestra in October 1974 in Ravel's *L'Enfant et les sortilèges* with Seiji Ozawa, and she has since been a frequent guest with the orchestra, most recently for Bach's *St. John Passion* in April of 1981.

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August 5 Maurice Abravanel

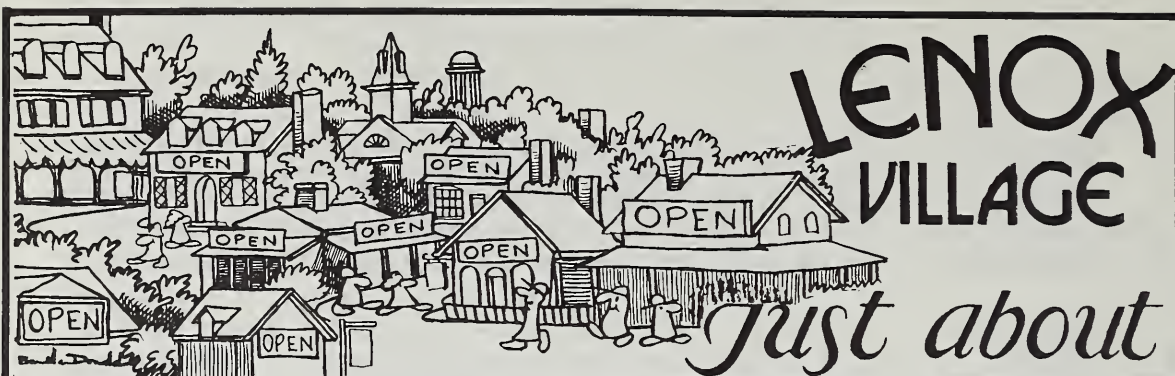
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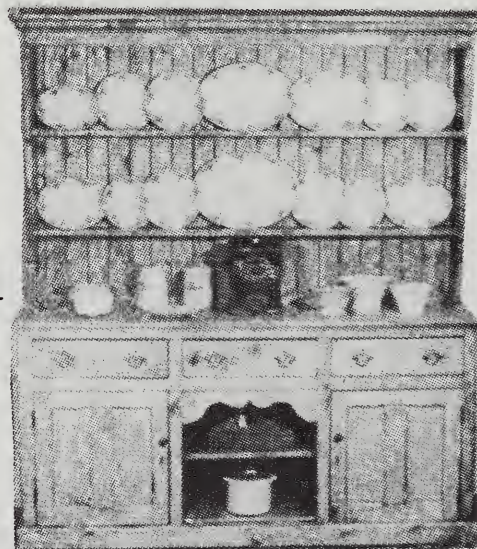
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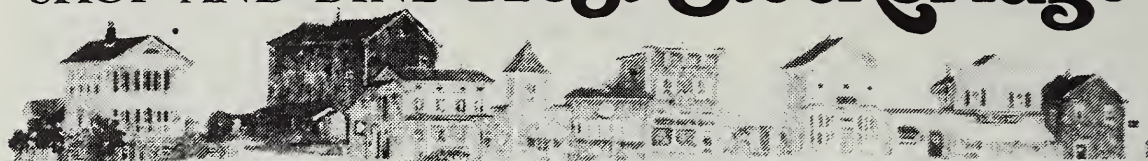
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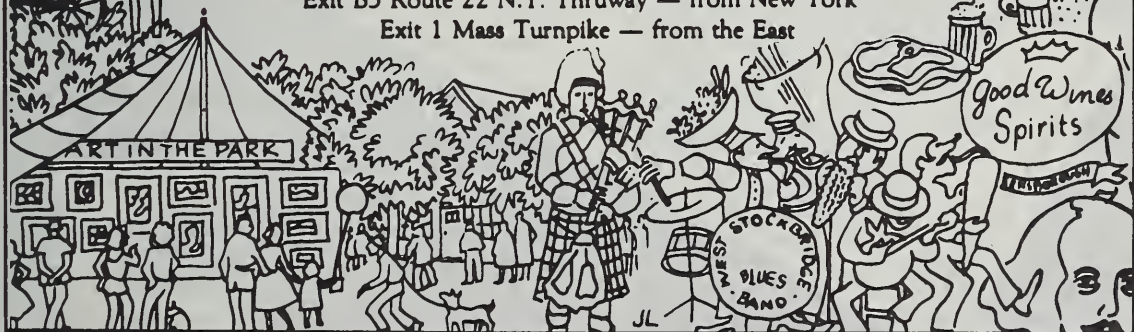
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Monday, 5 July

Afternoon events beginning at 2:30

8:30 p.m.:

"LENA HORNE: THE LADY AND HER MUSIC"

Thursday, 8 July at 8:30

ALFRED BRENDEL, piano

Music of Beethoven, Haydn, and Schubert

Friday, 9 July at 7

(Weekend Prelude)

Members of the BOSTON SYMPHONY ORCHESTRA

Beethoven Septet, Opus 20

Friday, 9 July at 9

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JOHN OLIVER, conductor

SESSIONS

Concerto for Orchestra (commissioned by the Boston Symphony Orchestra for its centennial)

BEETHOVEN

Symphony No. 9

Saturday, 10 July at 8:30

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

ALFRED BRENDEL, piano

BRAHMS

Serenade No. 1

MOZART

Piano Concerto No. 20 in D minor, K.466

WAGNER

Overture to *Tannhäuser*

Sunday, 11 July at 2:30

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

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Thursday, 15 July at 8:30

VERMEER QUARTET

Music of Haydn, Britten, and Mendelssohn

Friday, 16 July at 7

(Weekend Prelude)

RAFAEL DRUIAN, violin

MALCOLM FRAGER, piano

Beethoven violin sonatas

Friday, 16 July at 9

BOSTON SYMPHONY ORCHESTRA

EUGENE ORMANDY, conductor

JOSEPH SILVERSTEIN, violin

ALL-BEETHOVEN PROGRAM

Overture to *The Creatures of Prometheus*

Symphony No. 4

Violin Concerto

Saturday, 17 July at 8:30

BOSTON SYMPHONY ORCHESTRA

KURT MASUR, conductor

SUSANNE MENTZER, mezzo-soprano

MAC MORGAN, speaker

ALL-BEETHOVEN PROGRAM

Music for Goethe's *Egmont*

Symphony No. 7

Sunday, 18 July at 2:30

BOSTON SYMPHONY ORCHESTRA

KURT MASUR, conductor

MALCOLM FRAGER, piano

ALL-BEETHOVEN PROGRAM

Symphony No. 1

Piano Concerto No. 4

Leonore Overture No. 2



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JEAN-PIERRE RAMPAL, flute
John Steele Ritter, piano

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Czerny, Taki, Tashiro, Miyagi, and Borne

Friday, 23 July at 7
(Weekend Prelude)

ANDRÉ-MICHEL SCHUB, piano
Music of Beethoven and Liszt

Friday, 23 July at 9

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
JEAN-PIERRE RAMPAL, flute
WOMEN of the TANGLEWOOD
FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director
CIMAROSA
Overture to *Il giorno felice*

MOZART
Flute Concerto No. 2 in D, K.314

LISZT
Dante Symphony

Saturday, 24 July at 8:30

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ANDRÉ-MICHEL SCHUB, piano
STRAVINSKY
Scherzo fantastique
Capriccio for piano and orchestra

BERLIOZ
Symphonie fantastique

Sunday, 25 July at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BENITA VALENTE, soprano
KATHERINE CIESINSKI, mezzo-soprano
JOHN GILMORE, tenor
JOHN CHEEK, bass-baritone
STRAVINSKY
Choral Variations on *Vom Himmel hoch*
Mass

HAYDN
Lord Nelson Mass

Programs subject to change.

Thursday, 29 July at 8:30

JOSEPH SILVERSTEIN, violin
Gilbert Kalish, piano

Music of Schubert, Stravinsky, Hindemith,
Paganini, and Wieniawski

Friday, 30 July at 7
(Weekend Prelude)

URSULA OPPENS and
GILBERT KALISH, pianists

Program to include Stravinsky's *Le Sacre*
du printemps (two-piano version)

Friday, 30 July at 9

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, conductor
EMANUEL AX, piano
SCHUBERT
Symphony No. 7 (old No. 8)
in B minor, *Unfinished*

LISZT
Piano Concerto No. 1


STRAVINSKY
Le Sacre du printemps

Saturday, 31 July at 8:30

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, conductor
EMANUEL AX, piano
STRAVINSKY
The Song of the Nightingale

LISZT
Piano Concerto No. 2

SCHUBERT
Symphony No. 8 (old No. 9) in C, *The Great*

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1982 Concert Schedule

Monday, 5 July at 11:00 a.m.

Berkshire Music Center
Opening Exercises
(admission free)

Sunday, 11 July at 8:30 p.m.

Berkshire Music Center Orchestra
Joseph Silverstein conducting
Haydn Symphony No. 102
Stravinsky Symphony in Three
Movements

Ravel *Daphnis and Chloé*, Suite No. 2

Tuesday, 13 July at 8:30 p.m.

Chamber Music—Fellows

Wednesday, 14 July at 8:30 p.m.

Chamber Music—Young Artists

Saturday, 17 July at 2:30 p.m.

Berkshire Music Center Orchestra
Otmar Suitner and
Conducting Fellows conducting
Program to include
Schubert Symphony No. 8 (old No. 9)
in C, *The Great*

Sunday, 18 July at 10:00 a.m.

Chamber Music—Fellows

Sunday, 18 July at 8:30 p.m.

Vocal Recital—Fellows

Monday, 19 July at 8:30 p.m.

Chamber Music—Young Artists

Tuesday, 20 July at 8:30 p.m.

Vocal Recital—Fellows

Wednesday, 21 July at 8:30 p.m.

Young Artists Orchestra
Victor Yampolsky conducting
Weber Overture to *Oberon*
Britten *Young Person's Guide to the Orchestra*
Tchaikovsky Symphony No. 3, *Polish*

Saturday, 24 July at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 25 July at 10:00 a.m.

Chamber Music—Fellows

Sunday, 25 July at 8:30 p.m.

Vocal Recital—Fellows

Monday, 26 July at 8:30 p.m.

Chamber Music—Young Artists

Tuesday, 27 July at 8:30 p.m.

Berkshire Music Center Orchestra
Erich Leinsdorf and
Conducting Fellows conducting
Program to include final scene
from Strauss's *Der Rosenkavalier*

Wednesday, 28 July at 8:30 p.m.

Young Artists Orchestra and Chorus
Leonard Atherton conducting
Program to include
Haydn *St. Bernardi Mass (Heiligmesse)*

Saturday, 31 July through

Wednesday 4 August

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Saturday, 31 July

—Festival Preview at 1:30 p.m.
(Tanglewood Tent)

—Concert I at 2:30 p.m.

Sunday, 1 August at 8:30 p.m.

—Concert II

Monday, 2 August at 8:30 p.m.

—Concert III

Tuesday, 3 August at 8:30 p.m.

—Concert IV

Wednesday, 4 August at 8:30 p.m.

—Concert V

Sunday, 1 August at 10:00 a.m.

Chamber Music—Fellows

Saturday, 7 August at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 8 August at 10:00 a.m.

Chamber Music—Fellows

Sunday, 8 August at 8:30 p.m.

Chamber Music—Young Artists

Monday, 9 August at 8:30 p.m.

Vocal Recital—Fellows

Tuesday, 10 August at 8:30 p.m.

Chamber Music—Fellows

Wednesday, 11 August at 8:30 p.m.

Berkshire Music Center Orchestra
André Previn and
Conducting Fellows conducting

Program to include

Shostakovich Symphony No. 5

Saturday, 14 August at 2:30 p.m.

Young Artists Orchestra

Alan Balter conducting

Music of Beethoven, Haydn, and Bartók

Sunday, 15 August at 10:00 a.m.

Chamber Music—Fellows

Sunday, 15 August at 8:30 p.m.

Vocal Recital—Fellows

Tuesday, 17 August at 8:30 p.m.

Chamber Music—Young Artists

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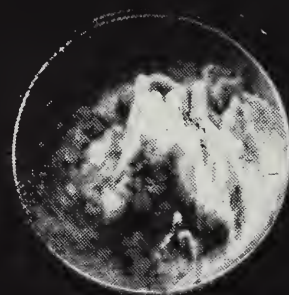
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Program to include
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Saturday, 21 August at 2:30 p.m.
Young Artists Orchestra
Victor Yampolsky conducting
Beethoven *Leonore* Overture No. 3
Stravinsky *The Fairy's Kiss*
Mussorgsky/Ravel *Pictures at an Exhibition*

Sunday, 22 August at 10:00 a.m.
Chamber Music—Fellows

Sunday, 22 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 23 August at 8:30 p.m.
Chamber Music—Fellows

Wednesday, 25 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
Program to be announced

Friday, 27 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30,
followed by gala orchestra concert at 9;
Berkshire Festival ticket required)

Saturday, 28 August at 2:30
Young Artists Chorus
Leonard Atherton conducting
Program to be announced

Sunday, 29 August at 10:00 a.m.
Chamber Music—Fellows



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Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

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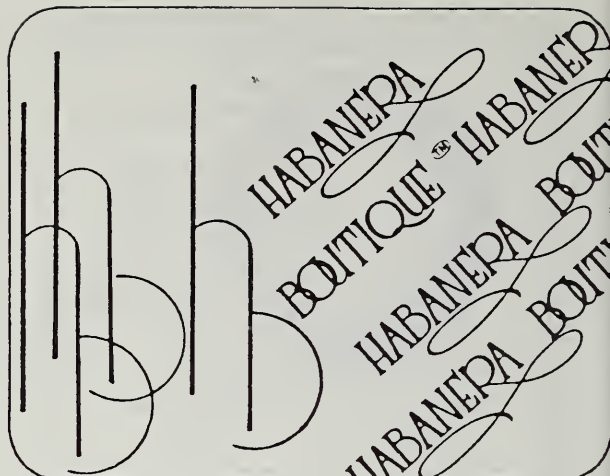
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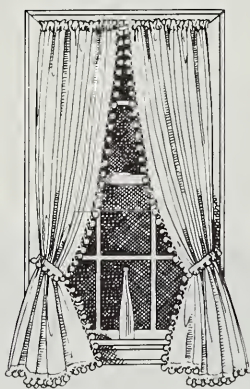
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Schedule of Events



Symphony Hall Boston

Fri., Nov. 5 at 8
**MAURICE ANDRE &
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DE FRANCE***

Marc Soustrot, Conductor
Maurice Andre, Trumpet
Bernard Soustrot, Trumpet
BERLIOZ 'Benvenuto Cellini' Overture
DUKAS Sorcerer's Apprentice
ALBINONI Concerto for two trumpets
HUMMEL Concerto in E flat for trumpet
SAINT-SAENS Symphony No. 3 'Organ'

Fri., Jan. 21 at 8
**SCOTTISH CHAMBER
ORCHESTRA**

Sharon Robinson, Cellist
Jaime Laredo, Violinist & Conductor
ARRIAGA Symphony in D
FAURE Elegie for Cello & Orchestra
TCHAIKOVSKY Variations on a
Rococo Theme for Cello, Op. 33
MOZART Violin Concerto No. 3 in G
MOZART Symphony No. 35 'Haffner'

Fri., Feb. 4 at 8
MINNESOTA ORCHESTRA

Garrick Ohlsson, Pianist
Neville Marriner, Conductor
MOZART Overture to the Marriage
of Figaro
GRIEG Piano Concerto in A Minor
BRAHMS Symphony No. 2

Fri., Feb. 25 at 8
SHERRILL MILNES
World's foremost operatic baritone
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Fri., March 18 at 8
**STAATSKAPELLE
DRESDEN***

Herbert Blomstedt, Conductor
ZIMMERMAN Sinfonia Come Un
Grande Lamento
STRAUSS Death and Transfiguration
BEETHOVEN Symphony No. 3 'Eroica'

Sun., April 10 at 7:30
Tribute to Sir Benjamin Britten
WAR REQUIEM, Op. 66

John Oliver Chorale
Boston Boy Choir,
Theodore Marier, Director
Civic Symphony Orchestra of Boston
Max Hobart, Music Director
Soloists to be announced.
Conductor: JOHN OLIVER
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Jordan Hall Boston

Sun., Oct. 10 at 8
KYUNG-WHA CHUNG
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Korean violinist.

Sat., Jan. 22 at 8
MARILYN HORNE

Fri., April 22 at 8
AMADEUS QUARTET

Norbert Brainin, Violin
Siegmond Nissel, Violin
Peter Schidlöf, Viola
Martin Lovett, Cello
35th Anniversary
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Mechanics Hall Worcester

Sun., Sept. 26 at 2
**SLOVAK CHAMBER
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Sat., Oct. 2 at 8
ITZHAK PERLMAN

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Fri., Oct. 8 at 8
KYUNG-WHA CHUNG

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Thurs., Oct. 21 at 8
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Thurs., Nov. 4 at 8
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DE FRANCE**

Marc Soustrot, Conductor
Maurice Andre, Trumpet
Bernard Soustrot, Trumpet
PROKOFIEV Suite from 'Romeo & Juliet'
ALBINONI Concerto for two trumpets
BELLINI Concerto in E flat for trumpet
SAINT-SAENS Symphony No. 3 'Organ'

Mon., Nov. 29 at 8
**LOS ANGELES
PHILHARMONIC**

Carlo Maria Giulini, Conductor
DVORAK Symphony No. 8
HAYDN Trumpet Concerto in E flat
STRAVINSKY Suite from 'The Firebird'

Thurs., Dec. 9 at 8
THE WAVERLY CONSORT
'The Christmas Story'

Sun., Dec. 26 at 8
**THE BRANDENBURG
CONCERTOS**

Pro Arte Chamber Orchestra of Boston
Emanuel Borok, Guest Conductor

Thurs., Jan. 13 at 8
MARILYN HORNE

Sat., Jan. 22 at 8
**SCOTTISH CHAMBER
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Sharon Robinson, Cellist
Jaime Laredo, Violinist & Conductor
ARRIAGA Symphony in D
FAURE Elegie for Cello, Op. 24
TCHAIKOVSKY Variations on a
Rococo Theme for Cello, Op. 33
MOZART Violin Concerto No. 3 in G
MOZART Symphony No. 35 'Haffner'

Thurs., Feb. 3 at 8
MINNESOTA ORCHESTRA

Garrick Ohlsson, Pianist
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GRIEG Piano Concerto in A minor
BRAHMS Symphony No. 2

Sat., Feb. 19 at 8
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Thursday, 8 July at 8:30

ALFRED BRENDEL, piano

BEETHOVEN Sonata No. 1 in F minor, Opus 2, No. 1
 Allegro
 Adagio
 Menuetto: Allegretto
 Prestissimo

HAYDN Sonata No. 46 in C, Hob. XVI:50
 Allegro
 Adagio
 Allegro molto

INTERMISSION

SCHUBERT Sonata in A minor, D.537 (Opus 164)
 Allegro ma non troppo
 Allegretto quasi andantino
 Allegro vivace

BEETHOVEN Sonata No. 23 in F minor, Opus 57,
 Appassionata
 Allegro assai
 Andante ma con moto
 Allegro ma non troppo

Alfred Brendel plays the Steinway piano.

Notes

Beethoven's earliest piano sonatas to see the light of publication appeared as Opus 2, dedicated to his erstwhile teacher Haydn, in 1796, but they were written somewhat earlier, several months at least. His student works no doubt included some keyboard sonatas that have not come down to us, and there is a reference from the spring of 1795—nearly ten months before publication—to a number of Beethoven piano sonatas then well-known in Viennese musical circles, with the comment, "The last ones particularly distinguish themselves." These "last ones" are probably the three sonatas published the following year. Now, Haydn returned from his last London journey in 1795, reaching Vienna on 20 August. Beethoven played these sonatas for him at a Friday-morning concert at Prince Lichnowsky's in the autumn, no doubt to demonstrate how he had progressed during Haydn's absence. Thus Opus 2, with its dedication to the man universally recognized as the greatest living composer, is both a statement of individual growth and an act of pious homage to a revered master from whom Beethoven learned a great deal (not so much through the formal teacher-pupil relationship, with which Beethoven was dissatisfied, but through Haydn's compositions).

The sonatas were not entirely new, however. At any rate, Beethoven felt free to go back to a few thematic ideas from chamber works of his Bonn years—in particular an unpublished trio for piano, violin, and cello from about 1791—in order to reuse them in a different guise. All three of the sonatas reveal a new, larger sense of the piano sonata, one allied to the shape of the symphony in having four movements rather than the traditional three. No. 1, in F minor, is darkly expressive, even fiery. The first movement grows out of a rising arpeggio that culminates in an ubiquitous little turn figure followed by a descending secondary theme to provide a satisfying dialectical opposition. The Adagio, in F major, features a lyrical melody that is lavishly decorated on its return. The "dance" of the Menuetto consists of little melodic groups tossed back and forth between right hand and left hand, while the contrasting Trio is smoothly sinuous. The Prestissimo finale rushes along with continuous running triplets as a background to block chords and melodies doubled in octaves. The development relaxes into a sweeter and more relaxed mood that builds gradually in rhythmic energy until the opening theme bursts forth *forte* in the recapitulation and the sonata ends in a blaze of fireworks.

Haydn's Sonata in C (Hob. XVI:50), generally ascribed to his second and last London visit, was at least partially composed beforehand, since Artaria printed the slow movement alone in June 1794. The group of three sonatas of which this is the first are generally identified as having been composed for Therese Jansen, a highly successful pianist and piano teacher who later, as Mrs. Bartolozzi, was the mother of one of the most famous dancers of the nineteenth century, Mme. Vestris.

Of these last three sonatas, the one in E-flat has always been the best-known, but the C major is without doubt the most brilliant of the set. It calls for special virtuosity, particularly in its opening movement, which is lively and witty. Haydn requires the soloist to achieve dynamic effects,

including *una corda* pedaling, that were possible on English pianos of the day, though not generally on the pianos built in France or Germany. This fact, and the widened range of the keyboard required in the outer movements, is sufficient evidence that they, at least, were written for an English instrument. The slow movement sounds like a freely expressive fantasy, but it is in fact a full-fledged slow sonata form. The finale is a rapid dance, a scherzo-finale like a symphonic minuet with all the repeats written out for purposes of variation.

Schubert made his earliest attempts at keyboard sonata composition in 1815, when he was eighteen years old. By then he had already composed some string quartets and the first two symphonies, so he was no novice at writing for instruments. The sonata in A minor, D.537, which was published posthumously as Opus 164, is probably the most satisfying of the early sonatas, with signposts pointing the way to the major works to come. It is one of a group of sonatas that Schubert composed in 1817 and 1818, as if to mark his coming of age both legally and musically. The A minor sonata, dating from March 1817, originally had four movements, but Schubert later removed an A major minuet; it has survived as a separate piece.

From the very first phrase of its splendid opening movement, the sonata identifies its composer in its plush harmonic range, including a headily roundabout way of reaching the secondary key. The lyric quality of the themes is one of Schubert's most striking characteristics, and here he uses a little melodic nuance that recurs in the last movement, though it may simply be an unconscious recollection or a favorite turn rather than intentional thematic unification. The slow movement, in E major, uses a thematic idea that Schubert seems to have liked especially, because he reworked it rather more subtly as the slow movement of a later sonata in A major (D.959). The tune comes back several times with intervening material in a rather striking succession of different keys. The finale is not

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here a heaven-storming summation but rather a genial and relaxed rondo culminating in a powerful coda.

During the summer of 1804 **Beethoven** spent two months vacationing in Döbling, following his standard practice of passing time in the country during the summer to enjoy the natural beauties as fully as possible while composing. This particular summer, though, he did not work much during the first part of his stay; indeed, he wrote to his brother on 24 July to say, "Not on my life would I have believed that I could be so lazy as I am here. If it is followed by an outburst of industry, something worthwhile may be accomplished." Not long afterward he did manage to accomplish "something worthwhile" in the composition of two of his most famous piano sonatas, the *Waldstein*, Opus 54, and the *Appassionata*, Opus 57. Actually he was still working on his opera *Fidelio* (still called *Leonore* in the composer's mind, though it was in fact finally performed with the title we know today), and the sketches and plans for all the movements of Opus 57 are to be found sandwiched into the plans for the opera's last act.

There is a well-known anecdote regarding the finale of the sonata—one that contributed mightily to the image (propagated endlessly in films) of the way Beethoven worked. His friend Ferdinand Ries, who was with him at Döbling, told of one of their long daily walks.

He had been all the time humming and sometimes howling, always up and down, without singing any definite notes. In answer to my question what it was he said: "A theme for the last movement of the sonata has occurred to me." When we entered the room he ran to the pianoforte without taking off his hat. I took a seat in the corner and he soon forgot all about me. Now he stormed for at least an hour with the beautiful finale of the sonata.

Already in August of 1804 Beethoven offered the sonata for publication, but it was not accepted for two years. In the meantime the manuscript underwent an adventure from which it still shows the signs. Beethoven took the manuscript of the sonata with him on an autumn journey to Prince Lichnowsky's in Silesia. His visit ended abruptly when the French officers who were the prince's guests begged Beethoven to play something for them when he was not at all in the mood. One of them jokingly threatened arrest if he did not do as they requested. Beethoven took the threat seriously and stormed out, walking by night to the nearest city and then taking the post carriage back to Vienna. On this journey the weather turned as stormy as Beethoven's spirits. The rain soaked into his trunk, which contained the F minor sonata. Upon arriving in Vienna, Beethoven showed the still-damp manuscript to Count Razumovsky's librarian Bigot and his wife. She, a fine pianist, was struck by the music, and carried it over to the piano where she began to play through it in spite of Beethoven's erasures and corrections and the streaks of ink caused by the rain water. Beethoven, struck with admiration at her ability to decipher the messy manuscript, yielded to her entreaties to give it to her (which he did once it was returned from the publishers). To this day it bears the traces of Beethoven's sodden retreat from Silesia.

According to Czerny, Beethoven considered Opus 57 his greatest sonata. The nickname *Appassionata*, however, does not come from the

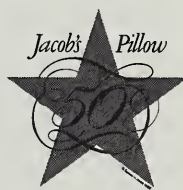
composer. It was added by a publisher who made a four-hand arrangement in 1838—hence more than a decade after the composer's death.

The sonata opens in a hushed mood of mystery with an F minor arpeggio that falls, then rises, and finally pauses after a trill. The mystery deepens with the answer to this gambit, which is in essence a repetition, but one half-step higher, in G-flat. The move upward by a semitone (or its inversion, moving downward) recurs frequently throughout the movement—and the entire sonata. In fact, the echo of the descending figure five steps higher (D-flat to C) inaugurates the explosion that really gets the sonata underway and it comes back at many points—most crucially to bring the original theme back at the recapitulation. The middle movement, a straightforward variation set whose course is easy to follow after the storms of the opening Allegro movement, is itself in the key of D-flat. A rich hymnlike chordal progression in the bass register provides the material for the variations, which grow progressively faster in motion and more elaborate in decoration as they move up to the highest reaches of the instrument. But the end comes as a shock: instead of closing with the expected D-flat chord, Beethoven leaves the movement hanging with the tonic note D-flat in the melody, but harmonized in an unexpected dissonance that will force it to move *down* to C as the chord changes to F minor for the tonic of the last movement. Thus the melodic link D-flat to C not only ties passages together within a movement but actually links the middle movement to the finale. This last Allegro is almost unrelentingly stormy, with a nearly nonstop *perpetuo moto* of sixteenth-notes (is this what Ries heard as “howling, always up and down, without singing any definite notes”?); its conclusion is a still more energetic Presto with chords pounded out at great speed before the *perpetuo moto* takes off at a furious headlong pace to the end.

—Steven Ledbetter



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Weekend Prelude

Friday, 9 July at 7



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BEETHOVEN Septet in E-flat for clarinet, horn, bassoon,
violin, viola, cello, and double bass, Opus 20
Adagio—Allegro con brio
Adagio cantabile
Tempo di minuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Ludwig van Beethoven

Septet in E-flat, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on 2 April 1800—Beethoven's first concert in Vienna under his own auspices. This concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December Beethoven wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included

musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched 18 florins as against the 7 florins bid for the autograph of the *Missa Solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble risks being turned into a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. (Even the horn, which was then still a valveless instrument limited in the pitches it could play easily, gets special treatment with thematic ideas designed especially to show off its strengths.) The six-movement layout recalls the leisurely structure of eighteenth-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was nonetheless not the last example of the type; in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, *Allegro con brio*. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text, "*Ach Schiffer, lieber Schiffer,*" but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a Minuet. In both cases the verve of the music takes it far out of the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789) he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier; it whirls the Septet to a brilliant conclusion.

—Steven Ledbetter

The Beethoven Septet is available on a newly-released Nonesuch recording as performed by the Boston Symphony Chamber Players.

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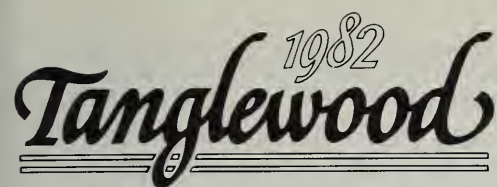
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SESSIONS

Concerto for Orchestra

(world premiere given by the Boston Symphony Orchestra on 23 October 1981; commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

INTERMISSION

BEETHOVEN

Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto—Tempo I—Presto—Tempo I

Adagio molto e cantabile—Andante moderato

—Tempo I—Andante—Adagio

Presto (Allegro ma non troppo—Vivace—Adagio

cantabile—Allegro moderato)—Allegro assai

—Presto—Allegro assai—Allegro assai vivace

alla marcia—Andante maestoso—Adagio ma non

troppo, ma divoto—Allegro energico, sempre ben

marcato—Allegro ma non tanto—Prestissimo

ROBERTA ALEXANDER, soprano

MAUREEN FORRESTER, contralto

JAMES McCracken, tenor

VICTOR VON HALEM, bass

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

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Baldwin piano

NOTES

Roger Sessions Concerto for Orchestra

Roger Huntington Sessions was born in Brooklyn, New York, on 28 December 1896. He lives in Princeton, New Jersey. The Concerto for Orchestra was composed on a commission from the Boston Symphony Orchestra for its centennial. Work on the Concerto began in 1979; the last page of the score is dated "Sunday, Aug. 16, 1981." The title page bears the following inscription: "Concerto for Orchestra composed in celebration of the one-hundredth anniversary of the Boston Symphony Orchestra. Dedicated to Seiji Ozawa, in memory also of all of his illustrious predecessors who built and maintained the Boston Symphony Orchestra. Roger Sessions 1979-81." Seiji Ozawa and the Boston Symphony Orchestra gave the world premiere performances on 23 and 24 October 1981, and then programmed the Concerto again in January 1982, at which time it was recorded for future release by Hyperion records. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, cymbals, whip, snare drum, glockenspiel, Chinese drum, military drum, tambourine, triangle, tam-tam, tenor drum, wood block, harp, and strings.

Roger Sessions may have been born in Brooklyn, but his family's roots and his own sense of "home" are New England. He entered Harvard College at the age of fourteen and began subscribing to concerts of the Boston Symphony Orchestra which, as he remarks in his note on the new Concerto for Orchestra printed below, had a continuing influence on his conception of orchestral sound. Already in those years he had made his commitment to music. Piano lessons, begun with his mother at age four, had led to his first composition at twelve and an opera, *Lancelot and Elaine*, the following year. It was then that he broke the news to his parents that he had decided to be a composer.

I suppose they were a little anxious about such a decision and so, surreptitiously, they asked the advice of a lot of musicians, including Humperdinck, who was in New York at the time. My father was going to see Puccini but he didn't succeed. I heard, years later in Italy, that Puccini had told a story of having been asked to see the music of a young boy in America and to advise his parents whether he ought to go on with it. He paced the floor all night and decided he couldn't take that responsibility, so he called off the appointment. I don't know whether it was I or not but I assume it was, because Puccini did call off the appointment.

But the general reports were encouraging, and Sessions studied some harmony during the summer before his entrance into Harvard, passed the harmony exam, and enrolled in Archibald Davison's counterpoint course. During his junior year, Harvard composer Edward Burlingame Hill strongly encouraged Sessions to plan on further studies in Europe, with Ravel, after graduation. But the year was 1914, and study in Europe soon was clearly out of the question. So he went, instead, to Yale, where he worked with Horatio Parker; there he wrote the first movement of a symphony as his thesis and won the major composition prize. After

leaving Yale, he began to teach at Smith College, intending to complete his symphony there. The later movements gave him considerable difficulty, and, realizing that he needed more teaching, he began to work his way through Cherubini's *Counterpoint* and d'Indy's *Cours de Composition*. But the most fateful connection was with Ernest Bloch, who had recently arrived in the United States. Sessions wrote to him in New York, asking for his advice on the unfinished symphony.

I went down to see Bloch in a state of terrific enthusiasm; he treated me quite roughly. He sat me down at the piano and made me play the first movement of my symphony, and then he stood behind me and shouted the names of all the composers that I was influenced by. It happened that I knew that I was influenced by these composers so that, although I was a little disconcerted, I wasn't really fazed by it. It finally got so that I joined in with him just to show him what the situation really was. Then he sat me down afterward and said, "Look, after all, every young man is influenced by other composers. But the important thing is that you must be there too. Now, you must make a big resolution: give up the symphony and work very hard for two years. And in two years you'll be able to do anything you want."

In order to get me started we analyzed the first eight measures of Opus 2, No. 1 of Beethoven, the F minor Sonata. And I must say that these ten or twenty minutes or however long it took to go through this were about the most important thing in my whole musical education, because of the way Bloch went at this. There was nothing very startling about it; but just showing how one thing led to another, how these harmonies, simple as they were, built up to an important rhythmic point, how the bass line went up the scale, how the motifs got shorter as the climax is approached—all this made sense for the first time. And I really, literally, thought to myself, "All that harmony that I studied does make sense after all."

Sessions spent two more years teaching at Smith and taking occasional lessons with Bloch. Then, in 1921, he became Bloch's assistant at the Cleveland Institute of Music. It was about that time that Stravinsky's *Petrushka* and *Rite of Spring* were published. Those two scores, and the works of Bloch, strongly influenced the style of Sessions's earliest major work, the one that is still most frequently performed and recorded: *The Black Maskers*, composed originally as incidental music for a production of Leonid Adreyev's expressionist drama at Smith College and later expanded into an orchestral suite.

The Black Maskers established the young composer's reputation and was largely responsible for the first of a series of grants and prizes that allowed him to live and work for the next several years in Florence, Paris, and Berlin. In the meantime he composed his First Symphony (a totally different work from the score he had shown to Bloch), which was given its premiere in Boston by Serge Koussevitzky in 1927. His name lent prestige to the Copland-Sessions concerts, a wide-ranging series of concerts of new music held in New York and London for a few years beginning in 1928. And when he returned to the United States in 1933, he began a distinguished teaching career, spent mostly at Princeton University from 1935 (except for seven years at the University of California at Berkeley) until his retirement in 1965; he continues teaching to this day at Juilliard. Given the reputations and range of students who

have studied with him—Leon Kirchner, Andrew Imbrie, Milton Babbitt, David Diamond, Hugo Weisgall, Vivian Fine, Earl Kim, Edward T. Cone, Miriam Gideon, Donald Martino, John Harbison, Fred Lerdahl, Ellen Taaffe Zwilich, and Peter Maxwell Davies among them—it is clearly not hyperbole to claim Sessions as the most important American teacher of composition of the last half-century. And given his own electric response to Bloch's comments on the Beethoven sonata so long ago, it is not at all surprising to find him using the same approach, opening up his students' perceptions with his comments on a Beethoven sonata, a Haydn string quartet, or a Bach organ work. In recent years, at Juilliard, he has also offered a semester-long course devoted to an intensive study of a single, favorite work.

At the beginning of his career, Sessions's music showed most clearly the influence of Stravinsky, which put him on one side of the "great divide" of twentieth-century composition. But very gradually, over a period of years, his work approached the twelve-tone system, which he finally adopted in his late fifties (rather to his own surprise). And yet it is important to remember that the choice of "system" is less significant than the musical intelligence behind it. His music has always been dense and highly active, filled with such a rich lode of detail that it cannot possibly be taken in at the first hearing. Sessions himself has addressed this aspect of his work in an essay disarmingly titled "How a 'Difficult' Composer



Roger Sessions (at left) with BSO Music Director Seiji Ozawa and the late BSO radio broadcast producer Jordan Whitelaw during rehearsals for Sessions's Concerto for Orchestra

Gets That Way." After recalling a remark of Einstein's to the effect that everything should be as simple as it can be, but not simpler, he confesses:

I would prefer by far to write music which has something fresh to reveal at each new hearing than music which is completely self-evident the first time, and though it may remain pleasing makes no essential contribution thereafter. Naturally I do not try to write either kind—how can one? I try only to put into each work as much of myself as possible. It is very hard to put into words what this means. One is fully identified with the work, possessed by it, living in the world which makes the work for one, and trying to bring it into being. When one is finished, one loses this particular sense of identity. One's work becomes, as it were, an objective fact.

At the same time, he has always sought "the long line," a carefully planned continuity of musical gesture, built of complex interactions of tension and release that run from the beginning of the piece to the end, subordinating each detail, however attractive or striking it may be, to the shape and effect of the whole.

Sessions is one of those relatively rare composers who seems to have more and more to say as time goes on. His early reputation, substantial as it was, was based on an extraordinarily small oeuvre. Since the composition of his Sontata for unaccompanied violin (1953), his first work to make extended use of twelve-tone principles, he has continued to turn out one or two major compositions a year. No fewer than seven of his nine (to date) symphonies were composed after the age of sixty; the Third Symphony, earliest in this series, was commissioned by the Boston Symphony Orchestra for its seventy-fifth anniversary. During this last quarter-century, he has also completed his opera *Montezuma* (which was begun in 1947 and finished in 1963) and composed his third piano sonata, a concerto for violin, cello, and orchestra, a rhapsody for orchestra, and the hour-long cantata *When Lilacs Last in the Dooryard Bloom'd*, as well as numerous smaller works. And he is currently at work on another opera, *The Emperor's New Clothes*.

Now eighty-five years old, Sessions has been honored with special frequency in recent years. In 1968-69 he was the Charles Eliot Norton lecturer at Harvard. Having been overlooked by the Pulitzer Prize committee for many years, he was finally, and justifiably, awarded a belated special citation for lifetime achievement in 1974. In the spring of 1977 the Boston Symphony bestowed on him its Horblit Award, designed to recognize major career achievement, when he was here for performances and a recording of his cantata. And most recently, this past February, he was awarded the Pulitzer Prize for the Concerto for Orchestra, commissioned by the Boston Symphony Orchestra on the occasion of its centennial. But equally important, he is still active as an inspiring teacher and, especially, as a composer of vision.

—Steven Ledbetter

The following note on the Concerto for Orchestra has been provided by the composer:

This piece represents, first of all, an expression of gratitude for all that the Boston Symphony Orchestra has meant to me since I first heard it

almost exactly seventy years ago. At that time I was fourteen years old, and for four seasons I was not only a subscriber and regular attendant at the Saturday evening concerts, but often attended the Friday afternoon ones as well. These were my first experiences of orchestral music, aside from two or three operatic performances which I had heard. Later, beginning in 1927, the Boston Symphony gave me a number of memorable performances of my own music, two of which [the First Symphony in 1927, and the Third in 1957, the latter composed for the orchestra's seventy-fifth anniversary] were premieres. I have often said that the orchestral *sound* of the Boston Symphony as I first heard it impressed itself on my musical memory and strongly affected my own style of orchestral writing.

In this Concerto I wished to pay tribute not only to the orchestra as a whole but also to its various groups. Thus, in the first section, alternately playful and lyrical, the woodwinds play a very prominent role; this is followed by a slow section, introduced by a passage on the trumpet which rises from a low B through nearly two octaves to a high A-flat. In this part, a solemn Largo, the brass instruments play the main role, beginning with the trombone, answered in turn by the horn and the trumpet. A contrasting middle section extends the register by introducing the high woodwinds and more movement. After a climax the music of the previous Largo returns and gradually reaches the largest of the climaxes, which subsides as the trombones once more sound the A and G-sharp with which the movement began. A trumpet call, a little like the one which introduced the first of the three sections, introduces the final section, which is festive in character. A short concluding statement, three phrases long, brings the piece to a quiet end.

—Roger Sessions

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Ludwig van Beethoven

Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*,
for four solo and four choral parts, Opus 125

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Though one theme from the symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on 7 May 1824 in an all-Beethoven concert that opened with the *Consecration of the House Overture* and included the first hearing in Vienna of the *Kyrie*, *Credo*, and *Agnus Dei* from the *Missa Solemnis* before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on 20 May 1846 under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total; and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for



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nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the overture to *The Consecration of the House*, and the *Diabelli Variations*. When he returned to the symphonic sketches in the summer of 1822, he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted at me: 'I have it! I have it!' he held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other, "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of this terrifically demanding piece of music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the *Missa Solemnis*) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to

be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.

Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the *Kyrie*, *Credo*, and *Agnus Dei*—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with enthusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's oblivion to it have been told in various ways by various participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire performance, but Thalberg, whom Beethoven's biographer Tayer interviewed in 1860, recalled it this way (from Tayer's notes of the interview):

Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thalberg] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or the other keys that are closely related to the D minor scale (F and B-flat), while the last

movement proceeds from those minor-related keys to emphatic projection of the cardinal notes in D major: F-sharp and B-natural. The only difference in this case is that the search is, to some extent, made more explicit through the intervention of Schiller's text and the powerfully evocative addition of the voices representing "*Alle Menschen*" who may experience the reconciliation wrought by the "daughter of Elysium."

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in

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G r o ß e musikalische Akademie

von
Herrn L. van Beethoven,

welche
morgen am 7. May 1824,
im k. k. Hoftheater nächst dem Kärnthnertbore,
abgehalten wird.

Die dabey vorkommenden Musikstücke sind die neuesten Werke
des Herrn Ludwig van Beethoven.

Erstens. Große Ouverture.

Zweytens. Drey große Hymnen, mit Solo- und Chor-
Stimmen.

Drittens. Große Symphonie, mit im Finale eintre-
tenden Solo- und Chor-Stimmen, auf Schillers Lied, an
die Freude.

Die Solo-Stimmen werden die Ulles. Sontag und Un-
ger, und die Herren Haizinger und Seipelt vortragen.
Herr Schuppanzigh hat die Direction des Orchesters,
Herr Kapellmeister Umlauf die Leitung des Ganzen, und
der Musik-Berein die Verstärkung des Chors und Or-
chesters aus Gefälligkeit übernommen.

Herr Ludwig van Beethoven selbst, wird an
der Leitung des Ganzen Antheil nehmen.

Die Eintrittspreise sind wie gewöhnlich.

Die Logen und gesperrten Sitze sind am Tage der Vorstellung
an der Theaterkasse, in der Kärnthnerstraße Nro. 1038, im Eckhause
beym Kärnthnertbore, im ersten Stocke, zu den gewöhnlichen Uhrstunden
zu haben.

Freysillere sind ungültig.

Der Anfang ist um 7 Uhr Abends.

Announcement for the first performance of Beethoven's Ninth

the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—S.L.

Text to the finale of Beethoven's Ninth Symphony,
based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

—Beethoven

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur *eine* Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely He dwells beyond the stars.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

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Surely a loving Father dwells.
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Daughter of Elysium!
Joy, beauteous, godly spark!

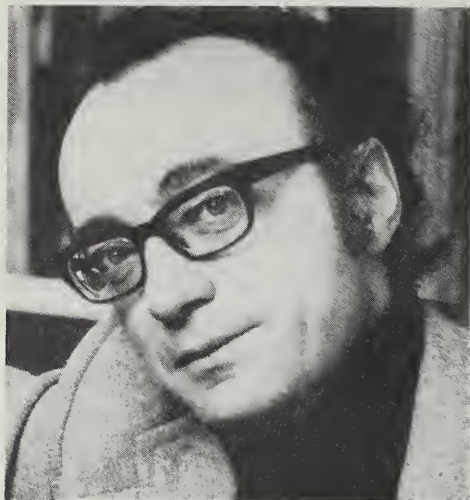
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Two drawings of Beethoven, c.1820

ARTISTS

Alfred Brendel



On one of his rare summer visits to the United States, pianist Alfred Brendel performs with the Boston Symphony Orchestra, the Philadelphia Orchestra, the San Francisco Symphony, and the Chicago Symphony. Mr. Brendel's unique blend of poetic sensitivity, virtuosic technique, and probing intellect have propelled him into the very small circle of the world's great pianists. Known for his unusual and uncompromising programming, his repertoire reflects his ceaseless reexamination and exploration of particular composers. In recent years he has concentrated on Mozart, Schumann, Berg, and Liszt in one season while focusing on Haydn, Liszt, Schubert, and Beethoven in another. One year he devoted his Carnegie Hall recital to three large Schumann works to commemorate the 170th anniversary of that composer's birth, and over a period of several seasons he gave a worldwide series of Beethoven and Schubert commemorative recitals. As a result of this continuing search, Mr. Brendel devotes all his 1982-83 concerts in Europe and the United States to the music of Beethoven. During the season he will perform

the complete Beethoven sonata cycle in seven concerts each in London, Paris, Amsterdam, Vienna, Berlin, Düsseldorf, Freiburg, Basel, and Vevey before bringing it to New York for his 24th recital appearance in Carnegie Hall since 1973.

In his brief North American tours during the last few years, Mr. Brendel has appeared in recital from coast to coast and as soloist with orchestras including, among others, the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, and Cleveland Orchestra. Among the world's most recorded pianists, he was the first to record Beethoven's complete piano works, for which he was awarded France's Grand Prix du Disque. Now recording exclusively for Philips, he has in the last few years re-recorded all the Beethoven sonatas and concertos and recorded the late piano works of Liszt, the late Schubert sonatas, most of Mozart's piano concertos, the two Brahms concertos, and works of Bach, Haydn, and Schumann.

Born in Austria, Alfred Brendel began piano lessons at age six and studied painting as well as music until he was sixteen, thereafter concentrating solely on music in master classes given by Eduard Steuermann, Paul Baumgartner, and Edwin Fischer. A prize in the Busoni Competition was a deciding factor in favor of the piano and gave impetus to his performing career. Nevertheless, at the same time he made his debut at age seventeen, an art gallery near the concert hall exhibited a one-man show of his watercolors. His essays, *Musical Thoughts and Afterthoughts*, have been published in both German and English in Europe, and in English here by Princeton University Press. This summer's recital and concerto

appearances bring him to Tanglewood for the first time; he made his only previous appearances with the Boston Symphony in February 1979 under the direction of Klaus Tennstedt.

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. He is first violinist and music director of the Boston Symphony Chamber Players, chairman of the faculty of the Berkshire Music Center at Tanglewood, music director of the Worcester Symphony, and principal guest conductor of the Baltimore Symphony Orchestra. Born in Detroit, Mr. Silverstein began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein appears regularly as soloist with the

Boston Symphony Orchestra, and he conducts the orchestra frequently at Symphony Hall and at Tanglewood. He has also appeared as both soloist and conductor with other orchestras in this country and abroad. On records, he may be heard in many performances with the Boston Symphony Chamber Players, in works of Mrs. H.H.A. Beach and Arthur Foote with pianist Gilbert Kalish, in the Grieg violin sonatas with pianist Harriet Shirvan, and as soloist in Vivaldi's *Four Seasons* with Seiji Ozawa and the Boston Symphony on a recently issued disc from Telarc.

Burton Fine



Principal BSO violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of

Technology. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center and is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the GHB/Boston Artists Ensemble, and he appears frequently as soloist with the Boston Symphony Orchestra.

Jules Eskin



Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston

Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music. Mr. Eskin has been soloist with the Boston Symphony Orchestra on many occasions, including performances this past season of Strauss's *Don Quixote* with his colleague, BSO principal violist Burton Fine.

Edwin Barker



Edwin Barker began playing the double bass at nine, first studied the instrument at eleven, and, following a year with the Chicago Symphony, joined the Boston Symphony as principal bass in 1977 at twenty-two, the orchestra's youngest-ever first-desk player. A graduate with honors of Boston's New England Conservatory of Music, where he studied with Henry Portnoi, Mr. Barker was a 1974 Blossom Music Festival participant and a 1975 fellowship student at Tanglewood's Berkshire Music Center, where he was awarded the Benjamin H. Delson Memorial Prize as most outstanding instrumentalist. A former member of the Albany Symphony Orchestra and former principal bass of the Lake George

Opera Company, his past credits also include membership in the New England Conservatory's Symphony Orchestra, Contemporary Music Ensemble, and Ragtime Ensemble, and substitute membership with the New York Philharmonic. A member of the Boston Symphony Chamber Players, Mr. Barker teaches at the Berkshire Music Center and at the New England Conservatory of Music. He has performed with the contemporary music ensemble Collage, he appears regularly in solo recital, and he was soloist with the Boston Symphony in Koussevitzky's Concerto for Double Bass on the opening concerts of the BSO's 1981-82 season.

Harold Wright



Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with

the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.

Sherman Walt



Sherman Walt, principal bassoon of the Boston Symphony Orchestra, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos, and at the Curtis Institute, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the Boston Symphony in 1952, he was principal bassoon of the Chicago Symphony. A member of the Boston Symphony Chamber Players, Mr. Walt teaches at Boston University, where he is Professor of Music, and at the Berkshire Music Center at Tanglewood. A frequent soloist with the Boston Symphony, he has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the orchestra.

Charles Kavalovski



Charles Kavalovski, the Boston Symphony's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at several leading universities, including the Massachusetts Institute of Technology. He is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players.



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Roberta Alexander



Soprano Roberta Alexander has gained recognition throughout Europe as a brilliant singing actress. The winner of numerous awards, including the Metropolitan Opera Regional Auditions and a Grinnell Foundation Grant, Ms. Alexander has performed as a leading soprano with the Netherlands Opera and the Munich State Opera. Her performances at the famed Spoleto Festival of the Two Worlds, the Holland Festival, and the Nottingham Festival, as well as at international festivals in Mexico, Israel, and Belgium, have brought her wide acclaim. She is a frequent soloist with the Concertgebouw Orchestra of Amsterdam, the Hague Philharmonic, the Amsterdam Philharmonic, and the Rotterdam Philharmonic, and her appearances in this country have included the orchestras of San Francisco, Detroit, and Minneapolis. Ms. Alexander recently completed a highly successful series of concerts with Bernard Haitink and the Concertgebouw as soloist in Stravinsky's *Pulcinella* and *Les Noces*, and the summer of 1981 was a benchmark in her career when she sang the title role of Richard

Strauss's *Dafne* to critical praise at the Santa Fe Opera.

Born in Lynchburg, Virginia, Ms. Alexander earned her bachelor's degree in music education from Central State University in Ohio and a master of music in voice from the University of Michigan in Ann Arbor. Besides singing in many university opera and oratorio performances, she made an eleven-city tour of the Soviet Union as soloist with the university choir. Highlights of her early professional engagements included performances of Honegger's *Jeanne d'Arc au bûcher* with the Detroit Symphony and the Brahms German Requiem with the St. Paul Chamber Orchestra. This is her first appearance with the Boston Symphony Orchestra.

Maureen Forrester



Contralto Maureen Forrester has been heard by audiences on five continents and as distinguished soloist with virtually every major orchestra in the world. Her recent appearances have included the New York Philharmonic, the Cleveland Orchestra at the Blossom Festival and in Carnegie Hall, the Berlin Philharmonic, the Boston Symphony, the Jerusalem Symphony, the National Symphony of Washington,

D.C., and other major orchestras here and abroad. Recognized as one of the great Mahler interpreters, Ms. Forrester has recently sung music by that composer with the orchestras of Cleveland, Boston, New York, and Toronto. Her 1981-82 season included a United States tour singing Berlioz's *Nuits d'été* with the Montreal Symphony and return visits to the Israel Philharmonic and the Atlanta Symphony, as well as recital and orchestral engagements across the United States and Canada. In June of 1981, Ms. Forrester appeared in a special one-week engagement at Toronto's Royal York Hotel to sold-out audiences and critical acclaim. Besides her orchestral and recital appearances, Ms. Forrester also devotes time to the operatic stage, having appeared recently as Arnalta in Monteverdi's *L'incoronazione di Poppea* with the San Francisco Opera and as the Countess in Tchaikovsky's *Pique Dame* with the Houston Opera. Other recent operatic appearances have included the National Arts Centre Opera in Ottawa and the Washington Opera.

Born in Montreal, Ms. Forrester made her debut in Montreal at the Montreal YWCA and was immediately engaged to sing in Beethoven's Ninth Symphony with the Montreal Symphony under Otto Klemperer. Soon after, in February 1957, she made her first Carnegie Hall appearance singing the contralto solo in Mahler's *Resurrection* Symphony under Bruno Walter. She has since become a favorite with many of the world's best-known conductors, including Eugene Ormandy, Herbert von Karajan, Leonard Bernstein, Seiji Ozawa, Zubin Mehta, and James Levine among others. Since her first Boston Symphony appearance in December 1958, Ms. Forrester has sung music of

Beethoven, Mahler, Brahms, and Verdi with the orchestra. Her many recordings appear on the RCA, Columbia, Vanguard, London, and Westminster labels.

James McCracken



Internationally renowned, and one of the few true heldentenors of this century, James McCracken has held a special place in the music world since 1960, when he became the first United States-born singer to undertake the title role in Verdi's *Otello*. His definitive performances in such roles as Tannhäuser, Manrico, Canio, Florestan, and Samson have been praised by audiences and critics at the world's most prestigious opera houses, among them the Metropolitan in New York, London's Covent Garden, and the Vienna Staatsoper. This season, Mr. McCracken joined Beverly Sills and other artists in a tribute to George London at the Kennedy Center. He also appeared in *Aida* in Boston, *Turandot* with the Miami Opera, and Mahler's *Das Lied von der Erde* in Houston and Mexico City. In addition, Mr. McCracken makes a recital tour of the United States with his wife, mezzo-soprano Sandra Warfield.

Born in Gary, Indiana, Mr. McCracken made his operatic

debut as Rodolfo in *La bohème* in Central City in 1952. He made his Metropolitan Opera debut in 1953 singing the five-word part of Parpignol in that same opera, but left the Met after four years to build a reputation as a dramatic tenor in Europe. His rise to international fame began when Herbert von Karajan invited him to sing Bacchus in Strauss's *Ariadne auf Naxos* at the Vienna Staatsoper, and in March 1963 he became one of the few artists in the history of the Metropolitan Opera to make a second debut, returning as a world-renowned star to sing *Otello*.

Mr. McCracken's recording of *Otello* for EMI/Angel has won the Grand Prix du Disque, his Deutsche Grammophon *Carmen* won a Grammy for the outstanding operatic recording of 1974, and he may be heard on the award-winning Philips recording of Schoenberg's *Gurrelieder* with Seiji Ozawa and the Boston Symphony Orchestra. With his wife, he has co-authored the book *A Star in the Family*. Mr. McCracken appears twice with the Boston Symphony at Tanglewood this summer: to open the season with Beethoven's Ninth, and to sing Florestan in a staged performance of Beethoven's *Fidelio* in August.

Victor von Halem



Born in Berlin, bass Victor von Halem spent several years as a young man in Italy and Portugal. He received his musical training in Munich from 1959 to 1965, and after an audition with Herbert von Karajan he received his first engagement at the Deutsche Oper Berlin, of which he has been a permanent member since 1966. He has toured the United States, Canada, Japan, Italy, France, and Portugal, and his festival appearances have included Orange, Athens, Edinburgh, and, on several occasions at the invitation of von Karajan, the Salzburg Easter Festival. He will appear with von Karajan at the Salzburg Festival again during the 1983-84 season and in 1985, and he will also be recording during the next few years. Mr. von Halem has been engaged by such well-known conductors as Claudio Abbado, Lorin Maazel, Antal Dorati, Carlos Kleiber, and James Levine, and his repertoire includes more than seventy operatic and concert scores. His operatic engagements for the 1982-83 season include Caracas, Toulouse, Monte Carlo, Avignon, and Strasbourg, with appearances in operas including *Tannhäuser*, *Don Giovanni*, *Rigoletto*, *La Vestale*, *Tristan und Isolde*, *Semiramide*, and *Die Walküre*. Tonight's Beethoven Ninth is his first performance with the Boston Symphony Orchestra. He returns to Tanglewood next month to sing the role of Don Fernando in Beethoven's *Fidelio* under the direction of Seiji Ozawa.

Tanglewood Festival Chorus

John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the

orchestra for Deutsche Grammophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

John Oliver and the Tanglewood Festival Chorus may be heard on Thursday evening, 26 August in the Theatre-Concert Hall at Tanglewood performing music of Weill and Dallapiccola, and Stravinsky's *Les Noces*.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Gail Eileen Abbey
Margaret Aquino
Ingrid Bartinique
Leni C. Bloomenthal
Skye Hurlburt Burchesky
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Margo Connor
Sheryl Conzone
Joy Curtis
Lou Ann David
Lois Himml
Alice Honner-White
Gailanne Cummings Hubbard
Patricia Joy
Frances V. Kadinoff
Audrey M. Lopes
Holly Loring
Holly Lynn MacEwen
Rowena Done Meier
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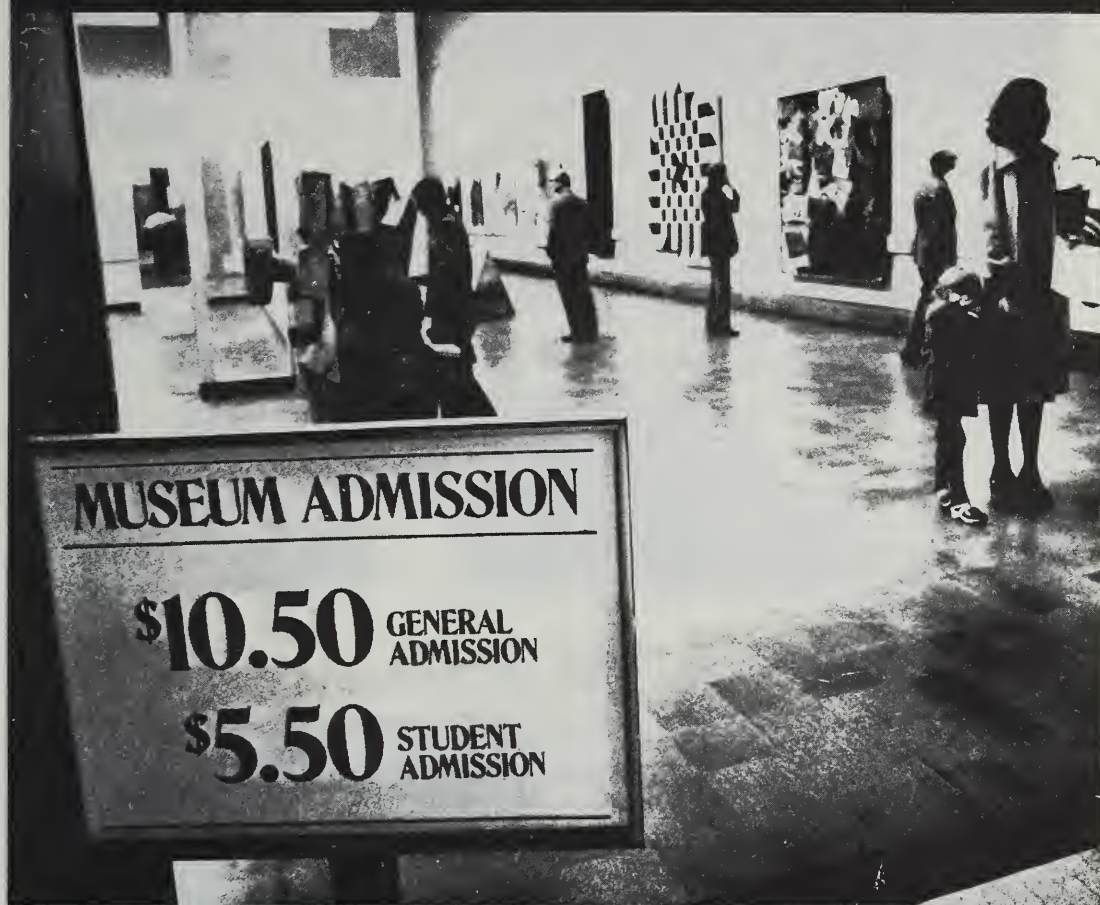
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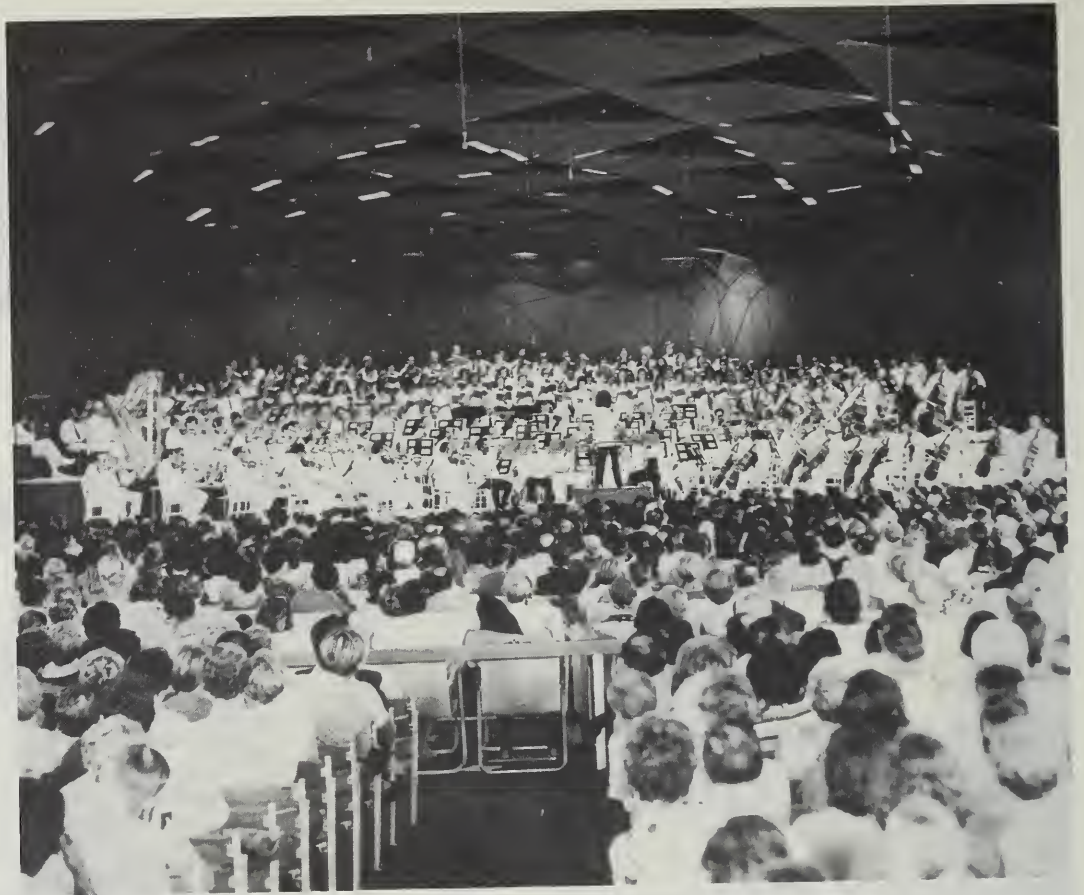
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BRAHMS Serenade No. 1 in D, Opus 11

Allegro molto

Scherzo: Allegro non troppo

Adagio non troppo

Menuetto I; Menuetto II

Scherzo: Allegro

Rondo: Allegro

INTERMISSION

MOZART Piano Concerto No. 20 in D minor, K.466

Allegro

Romanza

Rondo: Allegro assai

ALFRED BRENDEL

WAGNER Overture to *Tannhäuser*

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NOTES

Johannes Brahms

Serenade No. 1 in D, Opus 11

Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. The Serenade No. 1 first appeared in 1858 as a Nonet for flute, two clarinets, horn, bassoon, and strings. Later he twice expanded the work, first to scoring for chamber orchestra, then for full orchestra, the only form in which it survives today. This final version was first performed in Hamburg under the direction of Joseph Joachim on 3 March 1860. Theodore Thomas led the New York Symphony in the American premiere at Steinway Hall on 29 May 1873. The Serenade is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

The title "Serenade" that Brahms gave to the piece eventually published as his Opus 11 hints at some of the history behind the work. During two fruitful years spent at the ducal court of Detmold, Brahms had the opportunity to hear a great many examples of that lighter sort of entertainment music turned out by Mozart under such headings as cassation, serenade, or divertimento. The wind players of Prince Leopold's band demonstrated in these works the varied possibilities of the style; in homage to the older master and as an expression of his gratitude for their playing, Brahms composed a large chamber work of the serenade type for nine instruments, five winds and four strings.

As always in that period, he showed his newly completed works to his good friend, the violinist, conductor, and composer Joseph Joachim. Joachim opined that the Nonet should really be expanded for chamber orchestra. Brahms took his advice—unfortunately destroying the original version in the process. The first performance of the enlarged score took place at a court concert in Detmold. A public performance in Hamburg on 28 March 1859 was unfavorably received. As one of the papers reported, "If Brahms will learn to say what is in his heart plainly and straightforwardly, and not go out of his way to cut strange capers, the public will endorse Schumann's hopes and the laity will be able to understand what it is that professional musicians prize so highly in his works." That early review was characteristic of much of the reaction to Brahms's music in the coming years—prized by a select group of connoisseurs, considered overly complex and difficult by the average music-lover.

In any case, it was apparently after the Hamburg performance that Brahms decided once again to enlarge the scoring to include the full orchestra (minus trombones). The premiere of that version was also received with indifference, though audiences on the whole soon began to accept this loving bow to the past, or perhaps it was simply that the performances were better. In any case, at a performance in Oldenburg two years later, a critic noted that "the applause reached a pitch of enthusiasm not hitherto experienced here." (Such was not to be the case of the first Boston hearing of the Serenade, when Georg Henschel, a friend of the composer's and first conductor of the Boston Symphony Orchestra, led a performance in 1882. One paper reported, "The work on

first hearing is generally unintelligible and not enjoyable," though the range of views was actually rather wide.)

The Serenade in D also marked Brahms's arrival in Vienna. On 14 November 1862, only weeks after he had come for what was to be a short visit (but turned into a lifelong residency), the Serenade introduced a large orchestral work of the young composer to the milieu that was to dominate the rest of his life. Already, on this first acquaintance, his lifelong supporter, Eduard Hanslick, the critic of the *Neue Freie Presse*, recognized the scope and intellectual power of Brahms's composition, even in a relatively "light" form.

From beginning to end the Serenade reflects its composer's loving, careful study of the classics, not as something merely venerable, but as something to be celebrated through musical homage in a living tradition. The very first sonority of the Serenade immediately conjures up the finale of Haydn's *London* Symphony, with its D major pedal point in the lower strings and the statement of a jovial, folklike theme in the horn. But matters have not progressed far when Brahms, through a striking series of shifts of his pedal point, indicates to the alert listener that, however closely he may have made obeisance to the spirit of Haydn, he is planning a work on a far grander scale altogether. After building up to a restatement of the first theme in the full orchestra, progress to the secondary key brings in a new theme of extraordinary range in the violins, soaring upwards as it plays the composer's favorite rhythmic game of two-versus-three. If the opening bars were reminiscent of an earlier composer, this theme could have been composed by no one but Brahms. Even in this largest and most heavily scored movement of the Serenade the chamber music origin of the work is still evident in the frequent solos for the wind instruments, which require that the massive body of strings be relatively subdued. After a powerful fortissimo climax, the movement dies away in a coda that is delicate, witty, and of chamber music lightness.



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Serenades in Mozart's day had a string of movements following the opening Allegro, which was almost invariably the largest. These included various dances, usually minuets, surrounding a central slow movement, a lively finale, and perhaps a few other dance movements scattered here and there. Brahms follows this pattern by putting a scherzo between the opening Allegro and the slow movement, and then following the Adagio with two more movements in dance patterns. The scherzo is an unusually elaborate one, making use of canonic techniques that few composers would choose to employ in a "light" movement, though Haydn, one of Brahms's likely models, would do so. The Adagio is unique in all of Brahms—a slow-movement sonata that is quite complete, even to a lengthy development and a full recapitulation and coda. The composer allows his love for luxuriant development full sway here in the twining thirds and sixths of the woodwinds against string tremolos, played off against a sensuous horn call. The paired minuets seem to be final reflections of the earliest version of the Serenade, since they call for the same collection of instruments (except horn). Since so much of the orchestral score hints over and over again at chamber music textures, it is a charming surprise to find genuine chamber music in one of the movements. The horn, which has rested during the Menuetto, leads off the second scherzo in a theme that immediately recalls early Beethoven. In fact, the scherzo is a wonderful homage to the Opus 20 Septet and the Second Symphony, just as the first movement recalls Haydn. The rondo finale brings the Serenade to an end in a burst of high spirits that recalls the penchant for long strings of dotted rhythms characteristic of another Brahms mentor, Robert Schumann.

—Steven Ledbetter

Wolfgang Amadè Mozart

Piano Concerto No. 20 in D minor, K.466

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed the D minor piano concerto on 10 February 1785 and was soloist in the first performance the very next day. The orchestra consists of flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. At this performance, Alfred Brendel plays his own cadenzas.

On 14 February 1785, Leopold Mozart sent his daughter Marianne, called Nannerl by the family, news of her famous younger brother in Vienna: "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." It was not a unique experience for Mozart: in April of the previous year, for example, he had given, to tumultuous applause, the premiere of his exceedingly difficult violin sonata in B-flat, K.454, with a violinist whom he had not met for a rehearsal, who had barely received

her part in time for the concert, and with himself playing from sheets that were blank except for a few stenographic reminders.

Testimony, all that, not just of Mozart's facility and confidence but as well to his popularity in the years just after his move from Salzburg to Vienna in 1781. That popularity reached its crest in 1784-85. On 3 March 1784, he wrote to his father that he had had twenty-two concerts in thirty-eight days, adding, "I don't think that in this way I can possibly get out of practice." From this popularity grows the astonishing run of piano concertos that Mozart wrote in those years: eleven of them between February 1784 (K.449 in E-flat) and March 1786 (K.488 in A and K.491 in C minor). What happened later tells an equally vivid story of the dip in Mozart's fortunes. In the remaining not quite six years of his life he wrote just three more piano concertos, the second of them for a journey to Frankfurt, the last for an appearance as supporting artist in a Vienna concert by someone else.

K.466 is one of only two Mozart concertos in a minor key, and of the two it is the stormier. It does not surprise that the young Beethoven made a powerful impression as an interpreter of this piece when he moved to Vienna soon after Mozart's death, and he wrote for it a pair of superbly intelligent and powerfully expressive cadenzas that are still heard more often than any others. And during the nineteenth century, at a time when Mozart was widely perceived as a gifted forerunner of Beethoven, the D minor concerto was the only one of his piano concertos to hold its place in the repertoire.

It shows its temper instantly in an opening that is without theme, all atmosphere and gesture: violins and violas throb in agitated syncopations, most of their energy concentrated on the rhythm, while the pitches at first change little, and the low strings anticipate the beats with upward scurries of quick notes. A general crescendo of activity—the bass notes occur twice in each measure rather than just once, the violin melody becomes more active (that is, more like a melody), all the lines push toward higher registers—and the full orchestra enters with flashes of lightning to illumine the scene. Most of what follows in the next few minutes is informed more by pathos than by rage, the most affecting moment of all being reserved for the first entrance—with an almost new melody over an already familiar accompaniment—of the solo piano. And now the witty and serious play of conversation, of exchange of materials can begin, and the opportunity for the pianist to ravish with the placency of simulated song or to dazzle with mettlesome traversal of brilliant passages.

All these storms eventually recede in a pianissimo fascinatingly seasoned with the distant thud of drums and the low tones, so curiously hollow, of trumpets. The second movement, after this, is by intention mild. Mozart gives no tempo indication; neither does his designation "Romance" denote specific form as much as suggest a certain atmosphere of gently serene songfulness. An interlude brings back the minor mode of the first movement and something of its storms, but this music is far more regular and to that degree less agitating. And in all its formality, Mozart's slow application of brakes as he approaches the return of his Romance melody is one of his most masterful strokes of rhythmic

invention. The piano launches the finale, a feast of irregularities, ambiguities, surprises, and subtle allusions to the first movement. Its most enchanting feature is perhaps the woodwind tune that is first heard harmonically a bit off-center in F major; then in a delicious variant whose attempt to be serious about being in D minor is subverted by the coquettish intrusion of F-sharps and B-naturals from the world of D major; and again after the cadenza, now firmly in major and on the home keynote of D, determined to lead the ebullient rush to the final double bar.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Richard Wagner

Overture to *Tannhäuser*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice on 13 February 1883. His initial plans and musical sketches (including the theme of the Pilgrims' March) for *Tannhäuser und der Sängerkrieg auf Wartburg* (*Tannhäuser and the Song Contest on the Wartburg*) stem from the summer of 1842, and he completed the poem by 7 April 1843. He composed the music, beginning with the Venusberg scene, between July 1843 and January 1845, completed the scoring on 13 April 1845, and conducted the first performance on 19 October that year in Dresden. Wagner's original title for the opera was "*Der Venusberg*" ("The Mountain of Venus")—a title which, because of its sexual overtones, his publisher asked him to change. The first American performance of the overture was given by Carl Bergmann and the Germania Musical Society at the Boston Melodeon on 22 October 1853. With excerpts from "*Lohengrin*" and "*Rienzi*," it was also included on Boston's first all-Wagner concert on 3 December that year, of which occasion the reviewer for "*Dwight's Journal*" reported that "The novel and the great feature of the concert was the overture to the romantic drama of '*Tannhäuser*' . . . It made us more than ever eager to hear the opera itself, about which the musical world is so divided. It settled the question, for us, with regard to Wagner as a great creative genius in the sphere of instrumental music, and as a profound musician . . . The man who wrote that is not to be put down . . ." The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, tambourine, and strings.

Wagner's overture to *Tannhäuser* never failed to please. Though aspects of the music were not entirely understood when the opera was premiered 1845 in Dresden, and though the audience was confused by the original staging of the final scene, which Wagner consequently altered, the overture was instantly popular. It was the *Tannhäuser* Overture that began

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convincing the wider public of Wagner's merit as a composer. A concert performance led by the composer in 1851 made an ardent Wagner devotee of Mathilde Wesendonck, at whose instigation the composer and his wife Minna were later provided lodging on the Wesendonck estate near Zurich, and whose spiritual union with Wagner fanned the flames which produced *Tristan und Isolde* as well as the most catastrophic episode of his domestic life.* And when hopes for the staging in Germany of his recently-completed *Tristan* had faded, Wagner turned his attention to Paris, where a series of concert performances intended to pave the way for full productions of *Tannhäuser*, *Lohegrin*, and, ultimately, *Tristan* began on 25 January 1860 with a program including the *Tannhäuser* Overture, which, along with other *Tannhäuser* excerpts at these concerts, elicited the strongest response.†

Writing from Zurich to his friend Theodore Uhlig about a performance of the *Tannhäuser* Overture in March 1852, Wagner described the effect it exerted upon its listeners:

The performance of the *Tannhäuser* overture has now taken place; it surpassed all my expectations, for it really went admirably. You can best judge of this by its effect, which was quite *terrific*. I do not speak of the burst of applause which immediately followed it, but of the symptoms of that effect, which only came gradually to my knowledge. The women, in particular, were turned inside out; the impression made on them was so strong that they had to take refuge in sobs and weeping. Even the rehearsals were crowded, and marvellous were the accounts given to me of the first effect, which expressed itself chiefly as profound sorrowfulness; only after this had found relief in tears, came the agreeable feeling of the highest, exuberant joy. Certainly this effect was only made possible by my explanation of the subject-matter of the overture; but—though my own work again made a most powerful impression on me—I was quite astounded at this unusually drastic operation.

Following the triumphant success of *Rienzi* in October 1842, the less well received premiere of *Flying Dutchman* the following January, and his appointment as Conductor of the Royal Saxon Court in Dresden that February—on which occasion Wagner characteristically complained about the expense of having a court uniform made—the composer gave his full attention to his next venture, which was already taking shape in his mind. Here Wagner found a subject which, in his own words, allowed him to express the two tendencies of his nature, the “sacred earnest” on the one

*More about that later this summer, when Seiji Ozawa conducts Wagner's Wesendonck Lieder with soprano Hildegard Behrens at the final Berkshire Festival concert in August.

†The hoped-for stagings of *Lohengrin* and *Tristan* went unrealized. The Paris *Tannhäuser* generated one of the greatest debacles of Wagner's career, when, following an unprecedented sequence of 164 rehearsals, the opera was withdrawn after only three performances due to machinations by the late-arriving Jockey Club (whom Wagner refused to placate with a second-act ballet, writing instead an expanded first-act Bacchanale), by political opponents of the sponsoring Metternichs, and by representatives of the anti-German press. But the overture, at least, was loudly applauded (see second footnote on page 49).

hand and the "inclination to unbridled sensuality" on the other. At the same time, he seized upon a theme which was and would remain one of his overriding concerns: the redemption of man by woman. From strands of German folklore with which he had become acquainted through various sources—the tale of the minstrel Tannhäuser, the legend of the Venusberg, the story of the song contest on the Wartburg at the court of Thuringia—Wagner fashioned his libretto: the minstrel Tannhäuser rejects the revelries of Venus's domain and rejoins his Minnesinger comrades at the court of the Landgrave of Thuringia, whose niece Elisabeth has been pining for Tannhäuser's return. During a song contest on the theme of love—first prize being Elisabeth's hand in marriage—Tannhäuser, still in Venus's sway, extols the virtues of physical love. Only Elisabeth's intervention saves him from death at the hands of his outraged comrades, and he joins a band of traveling pilgrims to seek Papal absolution in Rome. The Pope refuses him, but Elisabeth's prayers and self-willed death win his salvation, and Tannhäuser, following a last struggle with the forces of Venus, dies on Elisabeth's bier.

Wagner constructed the overture according to principles he himself set out in his essay "On the Overture" written January 1841, shaping several



Tenor Joseph Tichatschek and the composer's niece, soprano Johanna Wagner, who sang Tannhäuser and Elisabeth in the premiere of "Tannhäuser" at Dresden in October 1845.

musical ideas from the opera into a symmetrical scheme to produce "a musical artwork entire in itself" and in which "the characteristic idea of the drama" reaches "a conclusion in anticipatory agreement with the solution of the problem in the scenic play" through the interweaving of appropriate thematic materials from the opera to follow. The solemnly intoned Pilgrims' March gives way to the music of the Venusberg, which is followed by Tannhäuser's hymn to Venus in praise of love. A central, seductive Venusberg episode with solo clarinet and violins in eight parts leads to another stanza of Tannhäuser's hymn and the reiteration of the frenzied Venusberg music, but the Pilgrims' March makes a triumphant and overwhelming return.

Wagner's own program note for the 1852 Zurich concert performance is given here in the translation of William Ashton Ellis:

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and finally passes away. Evenfall: last echo of the chant. As night breaks, magic sights and sounds appear: a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely voluptuous dance are seen. These are the Venusberg's seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses.

Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indelible; he hears a voice that sweetly murmurs out the siren call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins: with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with the canticle of love triumphant, and now he sings it in ecstatic praise of her.

As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him: tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whirl still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still sighs above the spot where impious charms had shed their raptures, and over which the night now broods once more.

But dawn begins to break already: from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whirl and sighing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the

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Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of life in chorus of redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed love.

In the letter to Uhlig quoted earlier, Wagner goes on to express the view that the complete *Tannhäuser* Overture belongs only in the concert hall, being too powerful for the theater, where it must serve merely as "prelude to the opera." * Thus, as early as 1852, Wagner proposed giving just the first part of the overture in the opera house. † The complete *Tannhäuser* Overture continued to figure on his orchestral programs, and he led it during a series of concerts with the Philharmonic Society in London in June 1855. Queen Victoria was so taken with it at the fifth concert of the series that she asked for its repetition on the seventh, when she would again be in the audience. The overture closed the first half of that concert, and during the intermission, together with Prince Albert, the Queen received the composer in the salon ("I am delighted to make your acquaintance: your composition has enraptured me!"). In the ensuing conversation, however, she came to realize that her experience of the opera would in fact be restricted to the powerful effect of its overture: inquiring about his other works, the Queen asked Wagner "if it would not be possible to have [his] operas translated into Italian, so that she might be able to hear them, too, in London?" The composer was not amenable.

—Marc Mandel

*The same sort of argument figures in the history of Beethoven's overture(s) to *Fidelio*, particularly with respect to the *Leonore* No. 3.

†For the Paris production of 1861, however, which included the newly written Bacchanale, the overture *was* played through to the end. The conflated "Overture and Bacchanale" was introduced by Wagner at a concert in Vienna in 1872, and it was given for the first time in the context of an operatic production also in Vienna in November 1875, the composer again conducting.

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Otmar Suitner



Though known throughout the United States primarily as an opera conductor, and especially so in San Francisco, where his conducting of Wagner's *Ring* was a high point of the 1972 Golden Anniversary season, Otmar Suitner is equally well-known in Europe as a concert conductor. As music director and chief conductor for the Deutsche Staatsoper in Berlin, he is responsible for both opera and symphony presentations, and at one time his music career included performances as a concert pianist as well.

Mr. Suitner began studying piano at age five in his native town of Innsbruck, Austria, continuing his studies at the Mozarteum in Salzburg, where Clemens Krauss recognized his conducting abilities and recommended him to the Landes Theater in Innsbruck; the twenty-one-year-old Suitner then served there for two years as assistant conductor. Following travel as a concert pianist throughout Europe after World War II, and again at Krauss's recommendation, he began a five-year term as chief conductor of the symphony orchestra in Remscheid, Germany. In 1957 he became music director and conductor in Ludwigshafen, Bavaria, and he appeared during this time as a

frequent guest conductor with the Berlin and Munich Philharmonic orchestras. He has also been music director and chief conductor with the Dresden State Opera, music director and chief conductor with the German State Opera in East Berlin, and festival conductor for four seasons at Bayreuth. Guest conducting invitations have taken him to Moscow, where he conducted the first *Meistersinger* to be performed in German at the Bolshoi; to Japan, where he has been appointed honorary conductor of the NHK, Japan's leading orchestra; to Vienna, for performances with the Vienna Symphony, the Vienna Opera, and at the Vienna Festival; and to Leningrad, West Germany, La Scala, and the Teatro Colon in Buenos Aires. This year he returns to the San Francisco Opera for *Tannhäuser* and *Elektra*, and he will also fulfill engagements in Stockholm, Vienna, Madrid, Japan, and at the Lausanne Festival in Switzerland. Mr. Suitner also returns each year to Dresden to conduct and to add to the list of his many recordings with the Dresden State Opera. Mr. Suitner's repertoire includes the whole range of classical, romantic, and modern works for orchestra, and he particularly favors the music of Mozart and Richard Strauss. He has also commented that his favorite concert program would be, in the first place, very long.

In recognition of Mr. Suitner's musical achievements, Pope Paul VI has bestowed upon him the honorary position of Commander of the Order of St. Gregory. He also holds the venerable title of "Professor" in Germany and Austria, and in keeping with his very strong interest in teaching, he is a visiting artist and guest teacher at the Berkshire Music Center while at Tanglewood this summer for his first appearance with the Boston Symphony.

Alfred Brendel



On one of his rare summer visits to the United States, pianist Alfred Brendel performs with the Boston Symphony Orchestra, the Philadelphia Orchestra, the San Francisco Symphony, and the Chicago Symphony. Mr. Brendel's unique blend of poetic sensitivity, virtuosic technique, and probing intellect have propelled him into the very small circle of the world's great pianists. Known for his unusual and uncompromising programming, his repertoire reflects his ceaseless reexamination and exploration of particular composers. In recent years he has concentrated on Mozart, Schumann, Berg, and Liszt in one season while focusing on Haydn, Liszt, Schubert, and Beethoven in another. One year he devoted his Carnegie Hall recital to three large Schumann works to commemorate the 170th anniversary of that composer's birth, and over a period of several seasons he gave a worldwide series of Beethoven and Schubert commemorative recitals. As a result of this continuing search, Mr. Brendel devotes all his 1982-83 concerts in Europe and the United States to the music of Beethoven. During the season he will perform the complete Beethoven sonata cycle in seven concerts each in London, Paris, Amsterdam, Vienna, Berlin,

Düsseldorf, Freiburg, Basel, and Vevey before bringing it to New York for his 24th recital appearance in Carnegie Hall since 1973.

In his brief North American tours during the last few years, Mr. Brendel has appeared in recital from coast to coast and as soloist with orchestras including, among others, the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, and Cleveland Orchestra. Among the world's most recorded pianists, he was the first to record Beethoven's complete piano works, for which he was awarded France's Grand Prix du Disque. Now recording exclusively for Philips, he has in the last few years re-recorded all the Beethoven sonatas and concertos and recorded the late piano works of Liszt, the late Schubert sonatas, most of Mozart's piano concertos, the two Brahms concertos, and works of Bach, Haydn, and Schumann.

Born in Austria, Alfred Brendel began piano lessons at age six and studied painting as well as music until he was sixteen, thereafter concentrating solely on music in master classes given by Eduard Steuermann, Paul Baumgartner, and Edwin Fischer. A prize in the Busoni Competition was a deciding factor in favor of the piano and gave impetus to his performing career. Nevertheless, at the same time he made his debut at age seventeen, an art gallery near the concert hall exhibited a one-man show of his watercolors. His essays, *Musical Thoughts and Afterthoughts*, have been published in both German and English in Europe, and in English here by Princeton University Press. This summer's recital and concerto appearances bring him to Tanglewood for the first time; he made his only previous appearances with the Boston Symphony in February 1979 under the direction of Klaus Tennstedt.

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Igor Stravinsky
17 June 1882—6 April 1971



The 100th anniversary of Stravinsky's birth is being celebrated during the 1981-82 season.

Igor Stravinsky shared with his friend and occasional collaborator Pablo Picasso the type of mind that constantly sought out and explored new artistic realms—to such an extent, in fact, that both men were accused at times of lacking an individual style, of moving modishly from one artistic “line” to another. In both cases their careers lasted for many decades, during which the worlds of art and music were surprised by several unexpected twists and turns of approach. It is

also perhaps true that they both had their greatest influence in the first half of their long careers; however significant individual works of the last decades may have been aesthetically, they never had the kind of earthshaking effect that Picasso's *Les demoiselles d'Avignon* or Stravinsky's *Le Sacre du printemps* had a half-century earlier.

Stravinsky's earliest mature compositions (following such traditional student fodder as a conservative but highly fluent symphony composed while he was studying with Rimsky-Korsakov) were composed for Diaghilev's Ballets Russes, which meant premieres in Paris and European fame almost overnight if the work scored a success. And successes he had—one after another: *The Firebird*, *Petrushka*, *Le Sacre du printemps*, each more daring than the one before, each extending the language of western art music by several degrees. These large-scale ballets requiring elaborate sets and huge orchestras were the last works Stravinsky was to compose of that size.

It was World War I first of all, then general economic conditions and the composer's own growing interest in using smaller ensembles, that induced him to turn from the enormous scores of the pre-war years to new genres after the war. This change went hand in hand with what was perceived as a major about-face stylistically, as if Stravinsky were perversely turning his back on the music and the audience that he had cultivated so successfully in the earlier years. During the three decades from 1920 to 1950, Stravinsky was ranked (along with Paul Hindemith) as the great opponent of the new atonal sounds emanating from Vienna, although Stravinsky's concept of

tonality was always highly idiosyncratic and was recreated afresh in any given piece. Still, if the critics felt that Schoenberg and company were destroying the traditions of Western music with their new "systems," they could always hail Stravinsky as the "neo-classical" composer who showed that tonality had not yet wrung itself dry.

"Neo-classical" is the term most frequently employed to describe Stravinsky's music during these middle decades of his life, especially after he had adapted some music by the eighteenth-century composer Pergolesi into the ballet *Pulcinella* and followed it with a series of works over the years that suggested "classical" inspiration: the Sonata for piano, *Oedipus Rex*, *Apollo*, the Symphony of Psalms, the Violin Concerto, the Symphony in C, and *The Rake's Progress*. The trouble is that the "classical" part of "neo-classical" must be interpreted in several entirely different ways if it is to be applied sensibly to such a diverse collection of pieces. In fact,



Stravinsky continued to outrun attempts to pigeonhole his art, rarely failing to catch the musical world off guard.

The biggest surprise to observers of Stravinsky's career came after the completion of his most overtly "neo-classical" score, *The Rake's Progress* (modeled in many respects on Mozart's *Don Giovanni*), when he suddenly (as it then appeared) embraced the Schoenbergian system of serialism—though, characteristically, always using it in a way quite different from Schoenberg. Actually, the final serial phase of his career can be seen (with the excellence of hindsight) to have developed quite normally out of Stravinsky's polyphonic concerns, which he once again carried to a logical conclusion.

Throughout all these changes, through some sixty years of active composition, Stravinsky remained true to himself. The proof of this statement is that no matter what style he chose to use, there is never any doubt as to the identity of the mind behind the music. Few composers are so immediately recognizable; many of his works can be identified at once from a single chord. Indeed, Stravinsky's ear reveled in precise, unique, individual sounds. What might seem to another listener, say, a simple C major triad was to Stravinsky a very precise discovery—different in quality and timbre and spacing and effect from every possible C major triad. Because of this very specificity of his hearing, Stravinsky insisted on composing all his works at the piano, so that he could maintain constant contact with the *matière sonore*, and test at every step the actual effect of his compositions. Not for him the airy realms of theory. Music was something solid, almost tangible. As a result, he left a

large body of work that, without exception, "sounds."

Stravinsky's youth fell in the declining years of late romanticism, a period when extravagant claims were made as to the expressive powers of music. In reaction to that mode of thought, Stravinsky always played down any references to expressiveness in his own music; he insisted that when composing he thought of only two things—"pitch and rhythm." He argued this aesthetic in his Norton lectures at Harvard, later published as *The Poetics of Music*. But experienced listeners to Stravinsky's music will each have a large personal list of passages from many different works in which pitch and rhythm have been manipulated with extraordinary skill and refinement to produce a thing of clarity, shapeliness, beauty, and, yes, emotional force.

—Steven Ledbetter



Celebrating Igor Stravinsky

The Boston Symphony Orchestra's retrospective of Igor Stravinsky's music continues this summer at Tanglewood with performances of his *Scherzo fantastique* and *Capriccio* for piano and orchestra (Saturday, 24 July), the Choral Variations on *Vom Himmel Hoch* and the Mass (Sunday, 25 July), *Le Sacre du printemps* (Friday, 30 July) and music from *The Song of the Nightingale* (Saturday, 31 July), *Oedipus Rex* and the Symphony of Psalms (Friday, 6 August), the Octet (Sunday, 8 August), and *Petrushka* (Friday, 13 August).

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ALL-STRAVINSKY PROGRAM

Fireworks, Opus 4

Requiem Canticles

Prelude	Rex tremendae
Exaudi	Lacrimosa
Dies irae	Libera me
Tuba mirum	Postlude
Interlude	

MARY WESTBROOK-GEHA, mezzo-soprano

S. MARK ALIAPOULIOS, baritone

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JOHN OLIVER, conductor

This performance of the "Requiem Canticles"
is dedicated to the memory of Gerald Gelbloom.

INTERMISSION



The Firebird (complete ballet)

Introduction

Scene I:

Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich
The Princesses' Khorovod (Round Dance)
Daybreak
Ivan Tsarevich Penetrates the Palace of Kashchei
Magic Carillon; Appearance of Kashchei's Guardian
Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with
Ivan Tsarevich; Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:

Disappearance of the Palace and Dissolution of
Kashchei's Enchantments; Animation of the
Petrified Warriors
General Thanksgiving

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GERALD GELBLOOM

3 May 1926—2 June 1982



Gerald Gelbloom, a first violinist with the Boston Symphony Orchestra and the Boston Pops for 21 years, died unexpectedly last month. Born in Toronto, Mr. Gelbloom was a child prodigy violinist who at age seven won the Gold Medal at the Canadian National Exhibition. He attended the Juilliard School and received an Associate Arts degree from the University of Hartford, and he became an internationally-known violin teacher. Before joining the Boston Symphony in 1961, Mr. Gelbloom was a member of the Cleveland Orchestra, assistant concertmaster of the Baltimore Symphony, and concertmaster of the Hartford Symphony, as well as a member of numerous other orchestras and chamber music groups. A faculty member at Boston University and the Longy School of Music, he also taught at Peabody Conservatory, Wesleyan University, Hartt College of Music, the Hartford School of Music, Adelphi College, and Brandeis University.

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*Gerald Gelbloom, beloved teacher to hundreds of young
violinists—my teacher; dedicated Boston Symphony violinist for over
twenty years—my colleague; human being of limitless warmth and
imagination—my dear friend, died this spring.*

—Gerald Elias
Ronan Lefkowitz

The untimely death of violinist Gerald Gelbloom was a shock to all who knew and loved this uniquely talented and active man. His value as a colleague and teacher was inestimable, and all who knew him mourn his loss deeply.

Others who will sorely miss his presence are the *future* students of violin at Tanglewood, where Gerry taught for many years. In his memory, the Gelbloom family wishes to establish an endowed fellowship fund in the name of Gerald Gelbloom to help support the Berkshire Music Center in its tradition of attracting and training talented young violinists.

As a self-perpetuating fund, the Gerald Gelbloom Endowed Fellowship will sustain the tuition and living expenses of a promising violinist at the Berkshire Music Center each summer. Please send your tax-deductible contribution to The Gerald Gelbloom Fund, Development Office, Symphony Hall, Boston, MA 02115.

Thank you.

NOTES

Igor Stravinsky

Fireworks

Requiem Canticles

The Firebird (complete ballet)

Igor Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. He composed *Fireworks*, one of his earliest works, in May and June 1908. Alexander Siloti conducted the first performance, in St. Petersburg, on 6 February 1909. The first American performance of *Fireworks* was given by the Russian Symphony Orchestra in New York on 1 December 1910. The score calls for a large orchestra consisting of two flutes and piccolo, two oboes (second doubling English horn), three clarinets (third doubling bass clarinet), two bassoons, six horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, bass drum, celesta, bells, two harps, and strings.

The *Requiem Canticles* came very near the end of Stravinsky's long career; they were composed in 1965 and 1966 (the full score is dated at the end 13 August 1966) and first performed at Princeton University under the direction of Robert Craft on 8 October following. In addition to alto and bass solos and mixed chorus, the score calls for three flutes (third doubling piccolo), alto flute, two bassoons, four horns, two trumpets, three trombones, timpani (two performers), xylophone, vibraphone, chimes, harp, piano, celesta, and strings.

The *Firebird* was composed at St. Petersburg for Diaghilev's *Ballets Russes* between November 1909 and 18 May 1910. Gabriel Pierné conducted the first performance of the ballet in the Paris Opéra on 25 June 1910. The orchestra consists of two piccolos and two flutes (second piccolo doubling as third flute), three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, cymbals, bass drum, tam-tam, bells, xylophone, celesta, piano, two harps, and strings. There is also a brass ensemble behind the scenes consisting of three trumpets, two tenor tubas, and two bass tubas.

Reading through the list of instruments required for the performance of the three Stravinsky works on the present program gives no inkling of the drastic differences in musical style represented by nearly sixty years of compositional activity. All call for an orchestra of substantial size, and one is positively gigantic. But the way in which the instruments are handled in *Fireworks* on the one hand and the *Requiem Canticles* on the other demonstrates in a nutshell the development of music in our century with regard to the most basic element, the sheer *sound* of it. Between the first two works on the program, our ears traverse seventy years of active vigorous music-making. We hear first the work of a Stravinsky only just past his days as a student of Nikolai Rimsky-Korsakov, one of the most influential teachers of late nineteenth-century orchestral techniques; it will be followed at once by the work of a Stravinsky who had given a *coup de grâce* to romantic plushness and turned to the investigation of rhythm and line, of very specific sonorities with fewer instruments rather than the generalized "full" sound of the earlier generation. The latter work reflects a familiarity with the exceedingly spare style of Anton Webern without in any way denying that the imagination behind the score remains that of

Stravinsky. History knows few examples indeed of a composer who traveled so far, ranged so widely, sought new horizons so successfully. The juxtaposition of *Fireworks* and the *Requiem Canticles* should serve to bring home the extent of Stravinsky's artistic journey in the most dramatic possible way.

Stravinsky actually discussed his ideas for **Fireworks** with his old teacher, Rimsky-Korsakov, the last time he saw him, in the spring of 1908. Rimsky was interested and asked to see the score when it was ready. Stravinsky went to his summer home in Ustilug, a two-day train trip from St. Petersburg, and set to work on the score. Finishing it in six weeks, he shipped it off to Rimsky's summer home, but a few days later he received a telegram from the family informing him of his former teacher's death, which occurred before he could see the last work that he had discussed with the younger man. *Fireworks* thus accidentally became a symbol of Stravinsky's leavetaking from the musical world of his teacher.

The four-minute score is subtitled "Fantasy for Orchestra." It is built of a swirling fragment that is tossed back and forth through the wind instruments while the brasses toy with a simple melody. A brief interruption (*Lento*) only allows the energy and lively activity to build again, with a fantastically colorful interplay of lines. *Fireworks* is clearly a work in the tradition of the Russian nationalistic school, but already Stravinsky demonstrates his mastery of the orchestra and his desire to break away from the four-square rhythmic monotony of so much music from the earlier generation (which had invented so many new harmonic devices, but rather let slide its attention to rhythm). Alexander Glazunov attended the premiere of *Fireworks*, and his comment was reported to Stravinsky: "No talent, only dissonance." But another member of the audience, one of this century's great discoverers of talent, was also there. This was Serge Diaghilev, and he was favorably impressed. When the time came, not long after, to find a composer who might write a ballet to a scenario about a mythological creature called a "firebird," Diaghilev



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remembered *Fireworks* and decided it was worth taking a chance on the young and relatively untried Stravinsky—with historic results.

* * *

During his last period Stravinsky wrote a number of works explicitly conceived as memorial tributes to departed friends—Aldous Huxley, T.S. Eliot, Dylan Thomas among them. One of his very last works, the **Requiem Canticles**, is a setting of selected texts from the Requiem Mass, a choice of text that is hardly surprising for a composer in his mid-eighties who no doubt felt keenly the passing of many friends. But he was Stravinsky to the end; the *Requiem Canticles* is in no sense a sentimental work, nor a backward-looking one. As always, his interest was to create a musical shape that satisfied him, from the repertory of pitches and rhythms chosen for the given work. As in other settings of liturgical texts (notably the Mass of 1947 and the earlier *a cappella* settings of the *Ave Maria* and the *Pater noster*), even when his aim is not to write music for a religious service, his treatment of the words is hieratic in character, with a characteristic chanting quality. The point in such music is not the “expressive” projection of a text but rather its liturgical efficacy. This view runs counter to almost everything we are accustomed to in church music or oratorios, though we have been brainwashed by the views of the romantic era, which was singularly sentimental when it came to liturgical music and rarely approached the ethereal heights of Bach or Palestrina or Dufay or Machaut or the monophonic chant of the Roman Catholic, Eastern Orthodox, or Russian Orthodox churches.

Stravinsky planned his work to consist of sentences from the Requiem Mass laid out in a carefully balanced way, with instrumental movements interspersed:

Prelude (instrumental; strings only)

EXAUDI (chorus and instruments)

DIES IRAE (chorus and instruments)

TUBA MIRUM (bass solo and instruments)

Interlude (instrumental, featuring four flutes)

REX TREMENDAE (chorus and instruments)

LACRIMOSA (alto solo and instruments)

LIBERA ME (four soloists from chorus, chanting chorus,
four horns)

Postlude (instrumental, alternating long chords in flutes with
percussion phrases)

Even with his obvious interest in formally balanced structure (which the foregoing diagram only hints at) and his hieratic text treatment, Stravinsky occasionally uses expressive devices found in the long tradition of Requiem settings, though he does so subtly, with sidelong glances, so to speak. The *Dies irae* normally involves a fortissimo outburst, as here. The

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Tuba mirum must be accompanied by the composer's imagined version of the "last trumpet." *Rex tremendae* is always a passage of choral grandeur, as if the solidity of choral sound could somehow suggest the "dreadful majesty" of the heavenly king. The *Lacrimosa* must be set so as to suggest the sobbing of those facing the Last Judgment. Finally—and perhaps most strikingly—Stravinsky seems to have taken a leaf from Verdi's book in having the entire chorus murmur the words of the *Libera me* (though Verdi requires singing them on a specific pitch, while Stravinsky's murmur is unpitched). In fact, the version of the liturgical text that Stravinsky has used gives away the fact that he must have taken it from the Eulenburg score of the Verdi Requiem, which also fails to follow the official liturgy. Thus, in this work of his old age, Stravinsky, as so often before, charts new expressive territory for himself, while continuing to pay homage to the past in a way that is always original and personal.

Requiem Canticles

Exaudi orationem meam, ad te omnis
caro veniet.

O hear my prayer. To thee shall all
flesh come.

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus.

The day of wrath, that day will
dissolve the world in ash,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come who will
thresh out everything thoroughly.

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound through the tombs of every land
will gather all before the throne.

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

That day is one of weeping
on which shall rise from the ashes
the guilty man to be judged.
Therefore spare this one, O God,
merciful Lord Jesus,
grant them rest. Amen.

Libera me, Domine, de morte aeterna,
in die illa tremenda, quando coeli
movendi sunt et terra; dum veneris
judicare saeculum per ignem.
Tremens factus sum ego, et
timeo, dum discussio venerit,
atque ventura ira, quando
coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde.
Libera me.

Deliver me, O Lord, from eternal death
in that awful day when the heavens
and earth shall be moved, when Thou
shalt come to judge the world through fire.
I am seized with trembling, and I
fear the time when the trial shall approach,
and the wrath shall come, when
the heavens and the earth shall be moved.
That day, a day of wrath, of calamity and
woe, a great and bitter day indeed.
Deliver me.

* * *

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continued quickly with his work, finishing the composition by March and the full score by the following month. The final date on the manuscript, 18 May 1910, reflects a last period of refinements of detail.

The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev could hardly wait to get another work from him, and in the ensuing years he quickly turned out *Petrushka* and finally the epoch-making *Rite of Spring*—all this before having time to return to his unfinished opera! When he finally did get back to *The Nightingale*, Stravinsky was already among the most famous and influential composers of the century, but he was a vastly different composer from the one who had written the first act of that oddly divergent work.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg. Stravinsky needed to find a way to distinguish musically between the human and the supernatural elements of the story, and he used the same means employed by Rimsky-Korsakov in his last (and best-known) opera, *The Golden Cockerel* (which had not yet been performed when Stravinsky started work, though he certainly knew it in score): the humans are represented by diatonic, often folklike, melodies, the supernatural figures by chromatic ideas, slithery for Kashchei and his realm or shimmering arabesques for the Firebird.

Following a short, hushed prologue, which creates a mood of magical awe, culminating in a shower of brilliant harmonics on the violins (played with a special technique discovered by Stravinsky for this passage), the curtain rises on a nocturnal scene in the "Enchanted Garden of Kashchei,"

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which continues the mysterious music of the opening. Suddenly the Firebird appears, pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird as it flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—before allowing it to depart. Thirteen enchanted princesses, the captives of Kashchei, appear and begin to play with the golden apples. Ivan Tsarevich rudely interrupts the lively game they are playing, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe. As day breaks, he learns that they are under the ogre's spell and must return to his castle. In pursuit of them, Ivan Tsarevich penetrates into the palace, but a magic carillon warns the monsters that serve as Kashchei's guards of the stranger's approach. They capture the prince, who is in imminent danger of being turned to stone. All the tintinnabulation brings the immortal Kashchei himself for a fierce encounter with the prince. The princesses attempt to intercede, but in vain. Ivan Tsarevich remembers the Firebird's feather that he has won; he waves it, summoning the Firebird to his aid. Kashchei's followers are entranced by the magic bird and begin an "infernal dance" of wild syncopation and striking energy. The Firebird, in a slow gentle dance like a lullaby, reveals Kashchei's secret to the prince, who, as the ogre wakes up from his enchantment, finds the casket and smashes the egg, destroying the monster's soul. A profound darkness yields to the dawn of a new day; the palace and the followers of Kashchei have disappeared. All the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase).

Though much of the matter is of a piece with Rimsky-Korsakov's fairy tale opera composed only a short time previously, there are things in the manner of *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in the ballets to come!), and the predilection for using ostinatos—repeated fragments of a melodic and rhythmic idea—to build up passages of great excitement, a procedure that will reach the utmost in visceral force with *The Rite of Spring*. As seen from the vantage point of today, *The Firebird* is almost a romantic work of the last century, but the dancers at the first performance found the music demanding, challenging them to the utmost. If we, in listening to this familiar score today, can cast our minds back into the framework of 1910, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

ARTISTS

Mary Westbrook-Geha



Born in Missouri, mezzo-soprano Mary Westbrook-Geha has established herself as an accomplished concert soloist with such Boston-area ensembles as Emmanuel Music, the John Oliver Chorale, the Tanglewood Festival Chorus, the Telemann Ensemble of Boston, and the Masterworks Chorale. She has given solo recitals at Brandeis University, Regis College, Wellesley College, and the New England Conservatory, and she premiered the song cycle *Black Magic/White Magic* in a concert of five world premieres sponsored by the New England Conservatory in March 1982. In the Berkshire area, she has appeared frequently with the Curtisville Consortium. Ms. Westbrook-Geha first performed with the Boston Symphony Orchestra in excerpts from Leonard Bernstein's *Mass* at Tanglewood in 1978 under the direction of Seiji Ozawa, and she was a solo-quartet member in BSO performances of Gluck's *Orfeo ed Euridice* at Symphony Hall in March 1980. Her operatic credits include a debut last summer with the Des Moines Metro Opera in Douglas Moore's *Ballad of Baby Doe*; in the Boston area, she has been seen in Britten's *Rape of Lucretia* at Harvard

University and in productions of Menotti's *Amahl and the Night Visitors* and *The Medium*. Ms. Westbrook-Geha did her undergraduate work at Central Missouri State University in Warrensburg, Missouri, and completed her master of music degree at the New England Conservatory of Music in Boston, where she studied with Susan Fisher Clickner. She was also a student at the Berkshire Music Center in 1978 and 1980. Ms. Westbrook-Geha recently performed Stravinsky's *Requiem Canticles* in November 1981 with the New England Conservatory Orchestra and Chorus under the direction of Robert Craft.

S. Mark Aliapoulos



Originally from South Florida, baritone S. Mark Aliapoulos received his bachelor of music degree *magna cum laude* from the University of Miami and his master's degree in vocal performance with honors and distinction from the New England Conservatory of Music. Since moving to Boston, he has appeared several times as a guest soloist, with the Portland Symphony, the MIT Choral Society, the Dedham Choral Society, and as member of a solo octet in Boston

Symphony performances of Mendelssohn's *Elijah* under the direction of Seiji Ozawa.

Mr. Aliapoulios teaches voice at the University of Massachusetts in Boston and on the faculty of the New England Conservatory Extension Division. He has twice been a finalist in the New England Regional Metropolitan Opera Auditions, and in December 1981 he was one of six finalists in the Artist's Awards competition sponsored by the National Association of Teachers of Singing. In April 1981 he was the first-place winner of the Opera Company of Boston's Scholarship Competition, and he has appeared with that company in minor roles for the past two seasons. This summer, Mr. Aliapoulios is a fellowship student at the Berkshire Music Center at Tanglewood.

Tanglewood Festival Chorus John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the

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orchestra for Deutsche Grammophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination

for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Skye Hurlburt Burchesky
Susan Cavalieri
Sheryl Conzone
Joy Curtis
Alice Honner-White
Gailanne Cummings Hubbard
Patricia Joy
Betsy G. Moyer
Christine M. Pacheco
Nancy Lee Patton
Denise-Ann Jeanine Pineau
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman

Mezzo-sopranos

Maisy Bennett
Rhonda F. Cook
Barbara A. Cooper

Ethel Crawford
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Anne M. Jacobsen
Jane Lehman
Honey Meconi
April Merriam
Linda Kay Smith
Lorraine Walsh
JoAnne Warburton

Tenors

Darryl Allan Abbey
Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Paul Bernstein
Paul Clark
Dana R. Dicken
Reginald Didham
Richard P. Howell

David E. Meharry
John H. Munier, Jr.
Dean Stevens
Richard H. Witter

Basses

David J. Ashton
Daniel E. Brooks
Neil Clark
Carl D. Howe
John Knowles
Raymond Komow
Kenneth L. Lawley
Steven Ledbetter
Nathaniel Pulsifer
Andrew V. Roudencko
Robert W. Schlundt
Benjamin Sears
Gregory J. Slowik
Peter S. Strickland
Pieter Conrad White
Howard Wilcox

Jean M. Scarrow, Manager
Susan Almasi, Rehearsal pianist

1982
Tanglewood



Thursday, 15 July at 8:30

VERMEER QUARTET

Shmuel Ashkenasi, violin
Pierre Menard, violin
Bernard Zaslav, viola
Marc Johnson, cello

HAYDN

Quartet No. 39 in F-sharp minor,
Hob. III:47 (Opus 50, No. 4)
Allegro spiritoso
Andante
Menuetto
Finale: Fuga

BRITTEN

Quartet No. 3, Opus 94
Duets
Ostinato
Solo
Burlesque
Recitativo and Passacaglia (*La Serenissima*)

INTERMISSION

MENDELSSOHN

Quartet No. 4 in E minor, Opus 44, No. 2
Allegro assai appassionato
Scherzo: Allegro di molto
Andante
Presto agitato

Notes

The eighteenth century was a great age of civilized conversation in homes and cultured salons, in coffeeshops and congresses. The fine art of give-and-take that is fundamental to a successful conversation—no one hogging the agenda, no one getting left out—was also characteristic of the late eighteenth-century string quartet in the hands of **Joseph Haydn**. Titles like “father of the string quartet” usually exude the air of press agent puffery, but Haydn deserves such a title as much as anyone for his creative contribution in two different revolutions in the string quartet, one musical, the other social. First, he took a musical medium—two violins, viola, and cello—that had operated as a genial dictatorship (the first violinist got all the good parts) and recast it as a partnership of near-equals, each instrument having a vital and indispensable role to play, a more democratic system with the first violin functioning as chief executive. The second revolution came relatively late in his career after he had accomplished the first: chamber music came out of the intimate surroundings of private households and moved to the public stage to be performed before a paying audience. This change was largely accomplished with Haydn’s late string quartets composed during and after his English visits, and it made new musical demands on the medium as well.

Haydn’s Opus 50, published in 1787, finds him at the brink of that second revolution. He had created in his Opus 20 a set of six quartets with a new richness of interaction among the four parts, symbolized by several in which the final movement was an elaborate fugue. This was followed by the six quartets of Opus 33, which are especially striking for the daring variety of results that grow out of short, pregnant themes. Opus 33 was published in 1782, just in time to exercise a potent influence on Mozart’s first mature quartets, the six that were eventually published with a dedication to Haydn. The latter, in his turn, was influenced by Mozart’s six, which he admired enormously, in producing his Opus 50, a conflation of all the previous elements and a newly intense exploration of monothematic first movements.

The F-sharp minor quartet has a first movement built on one of the best-known rhythmic ideas in all of music. We think first of Beethoven’s Fifth Symphony, but Beethoven did not by any means have a monopoly on this rhythmic fragment; Haydn and Mozart both discovered its properties as a building-block in a form of urgent tension. When the minor-key first theme reappears in the relative major as the secondary theme, the very change to the major makes it sound more different than it really is, which is the real trick in writing monothematically! The slow movement is a set of variations on two alternating themes, one sweetly in the major, the other somberly in the minor. Following the standard menuetto and Trio, the finale reaches new heights of achievement in its combination of fugal style and sonata form.

Benjamin Britten’s last completed instrumental work was his Third Quartet, Opus 94, which came after a gap of two decades from his second contribution to the medium. After completing the second quartet, Britten

almost completely withdrew from instrumental composition for almost fifteen years until his connections with Mstislav Rostropovich inspired the first in a series of five major compositions for the cello. During his last years, again under the influence of particular musicians, he also wrote works for guitar (for Julian Bream) and harp (for Osian Ellis). Finally, for what turned out to be his last completed instrumental work, he wrote the Third Quartet. It was composed during October and November of 1975; the first performance, by the Amadeus Quartet, was given only a few weeks after the composer's death, on 19 December 1976. Two years earlier Britten had completed his final opera, *Death in Venice*, with which the Third Quartet has certain connections, as is made evident in the music itself and in the heading "*La Serenissima*" given in the score to the last movement. ("*La Serenissima*," standing for "the most serene [republic]," is the traditional epithet given to Venice over the centuries and used by the Venetians of themselves.)

Britten's design, with a five-movement plan arranged symmetrically around a slow middle movement, recalls a favorite arrangement of Bartók's, though the musical materials do not otherwise suggest the Hungarian composer. The heading of the first movement, "Duets," indicates that it is not to be a classical sonata movement, but something much more lyrically conceived, with the four instruments arrayed in pairs throughout with a ground plan that includes each of the six possible combinations. The score grows in a lyric development from the first gestures, especially the interval of the second sounded in overlapping attacks between the viola and the second violin at the outset.

The very fast "Ostinato" begins with a dramatic gesture in which all four instruments move apart from the unison E of the opening note, with the outer voices leaping up and down respectively by intervals of a seventh. This interval is the basis for the ostinato that runs as backbone to the syncopated melodies in other parts. The slow movement is as different as can be in tempo and texture, consisting essentially of a calm, long-phrased lyric song in the first violin (the "Solo" of the movement's title) supported by simple triads, slowly arpeggiated, in the lower parts.

The "Burlesque" is an obsessive and frenetic dash, constantly reiterating a scale pattern with apparently bizarre insistence. The finale, "Recitative and Passacaglia (*La Serenissima*)," is in the key of E major, which had been associated with the central character, Aschenbach, in *Death in Venice*. The latter part of the movement, a passacaglia built on an undulating ground that consists entirely of whole steps, is one of Britten's most moving artistic testaments. He had already demonstrated his fondness for the passacaglia form—in which a repeated melody (usually in the bass) is constantly reiterated as a counterpoint to a variation set—on many occasions. In his operas the genre was employed as an indication of monomania and madness (*Peter Grimes*) or as a moving threnody applicable either to comedy (*Albert Herring*) or tragedy (*The Rape of Lucretia*). The melodic line of the beginning, a wavelike scalar passage, climbs gradually in a great arc, opening up the musical space, and then descends again to its original level. The ostinato gradually slows down to a stop in the coda, dying away on the two notes that represent the outer limits of the



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passacaglia line, G-sharp in the melody and D-natural in the bass, closing in an enigmatic tension that does not quite bring final peace.

Mendelssohn's compositional activity during the 1830s, when he was only in his twenties, was often sacrificed to his increasing fame and his undeniable talents as a conductor and administrator. He was always busy traveling to performances, writing to order for festivals, conducting, planning events, and directing educational activities. All the responsibilities took their toll in reduced opportunities to concentrate on artistic invention, with the result that for a time (until he managed to rid himself of some of the most demanding duties), his music all too often took on the air of a well-tooled, factory-made product, rather disappointing after the brilliant achievements of his teens. The Opus 44 string quartets, for example, are not perhaps as original in their conception as Mendelssohn's first two extraordinary contributions to the medium, published as Opus 12 and Opus 13, though they remain among his most frequently performed contributions to the quartet literature. The E minor quartet, second of the three works in order of publication, was the first to be composed. The autograph bears the date 18 June 1837, which puts it in the halcyon period following Mendelssohn's marriage to Cécile Jeanrenaud. Later in the same year it was performed by the quartet led by Mendelssohn's friend, Ferdinand David, the concertmaster of the Gewandhaus Orchestra.

The combination of the violinist David and the quartet's key of E minor gives grounds for speculation. In 1844 Mendelssohn completed his E minor violin concerto, written expressly for David; the opening theme of the quartet reminds everyone of that concerto, which had not yet even been suggested by the composer. But, in fact, as early as 30 July 1838 Mendelssohn wrote to David to say, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." It is entirely possible that David's performance of the quartet in the preceding November stuck in the composer's mind and gave rise to the key and the manner of the concerto's main theme.

From beginning to end the quartet is filled with examples of Mendelssohn's skill at scoring for the medium, providing varied colors by changing the ranges or inverting the instruments (so that the cello, for example, for a time plays the highest part late in the first movement, while the viola holds the bass line, and the two violin parts fill out the middle). The scherzo of the second movement is prime Mendelssohn doing what he does most characteristically, while the Andante is a richly scored song without words that provides striking contrast with the energetic Presto agitato of the finale.

—Steven Ledbetter

Weekend Prelude

Friday, 16 July at 7

RAFAEL DRUIAN, violin
MALCOLM FRAGER, piano



BEETHOVEN Violin Sonata No. 4 in A minor, Opus 23
Presto
Andante scherzoso, più Allegretto
Allegro molto

BEETHOVEN Violin Sonata No. 6 in A, Opus 30, No. 1
Allegro
Adagio
Allegretto con Variazioni

Baldwin piano

Notes

Very little is known about the history of Beethoven's **Opus 23 violin sonata** beyond the fact that Beethoven completed it in 1801 and published it in October of the same year with a dedication to Count Moritz von Fries. It was originally announced as one of two violin sonatas to be published together, but for some reason the other work appeared finally with a different number as Opus 24. The two works were composed at the same time, though, since sketches for both of them are found in the same sketchbook.

The first movement is quite thoroughly in the minor mode almost throughout and veers in mood between the plaintive and the fierce. Violin and piano interact with each other throughout in intricate echoes and intertwinings. The 6/8 rhythm has little that is jaunty about it, and the development is very rich. The middle movement is much more cheerful, even "jesting," as the composer's tempo qualification "*scherzoso*" would have it. The piano introduces a simple A major theme with rests which will eventually be filled in by the violin. A three-part fugato serves as the transition to the dominant to prepare the introduction of new material. By this time it is evident that we are faced with a slow-movement sonata form, which has a rather elaborate (for this tempo) development based on an interplay between the opening idea and the fugato material. The dialogue between violin and piano finally settles back on the tonic for the recapitulation, in which the opening theme is elaborated with wit and

charm. The finale is a rondo, once more in A minor, that recaptures, to some extent, the mood of the first movement.

The three violin sonatas that comprise Beethoven's **Opus 30** mark an important advance in his chamber style and his conception of the duo sonata. This is particularly evident in his writing for the violin, since he had already (in his piano sonatas) greatly extended the expressive range of the keyboard instrument, which was, after all, his own instrument. But with Opus 30, No. 1, at least in its original form, we find a new maturity. The finale that Beethoven first composed for this sonata was dramatic and harmonically far-ranging, real "middle-period Beethoven." But he replaced that movement with a rather lighter set of variations and re-used the original finale as the last movement of his Opus 47 sonata, the famous *Kreutzer*. But we shouldn't forget that already in 1802—the period of the Second Symphony as well—Beethoven was on the verge of this breakthrough.

The sonata is one of several works that Beethoven dedicated of his own free choice (that is, without commission and without payment in return) to leaders whom he respected. Opus 30 was inscribed to Czar Alexander I, who had instituted reform programs in the tradition of Enlightened despotism. The Czar responded belatedly to the honor by offering Beethoven 100 ducats in 1815 when he and most of the other crowned heads of Europe came to the Congress of Vienna. By then, of course, Beethoven was a composer of international stature; he is supposed to have remarked to the not-always-reliable memoirist Schindler that during the Congress, he "had suffered the crowned heads to pay court to him."

In its final form, the work features a compact first-movement sonata form whose development section is built up from a dialogue between the sixteenth-note turn figure that appears at the outset and the upward-striving second theme, which takes on a more dramatic character before the return to the tonic. The Adagio provides lyric opportunities for both instruments in alternation, as they sing a simple, eight-bar song. There is a short sequel, seeming to lead afield but suddenly returning to a restatement of the first song. The second time the sequel moves much farther, into darker regions with both violin and piano exploding into quasi-operatic *fioriture*. The third time the song is sung, the sequel in fact becomes the coda, extending the cadence and reaffirming the primacy of the tonic, which had been cast into doubt both times before.

As already mentioned, Beethoven originally composed an elaborate finale that later turned up as the closing movement of the Opus 47 sonata, which he labeled "in a very concertante style, like that of a concerto." He apparently felt that so weighty a close was still out of place here; the new ending was considerably lighter in density, though it certainly indicates Beethoven's lifelong interest in the theme-and-variations form. As with the slow movement, violin and piano alternate carrying the burden of presenting the theme proper, thirty-two bars divided into four eight-measure phrases. Of the six variations, the highly abstract fourth points the way to Beethoven's far-reaching late variation style. The fifth is the *de rigueur* minor key treatment, while the last switches to a jovial 6/8 meter in allegro tempo for a lively conclusion.

—Steven Ledbetter

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Friday, 16 July at 9

Eugene Ormandy is indisposed, and Kurt Masur has graciously agreed to conduct tonight's concert. The program for this evening's concert remains unchanged.

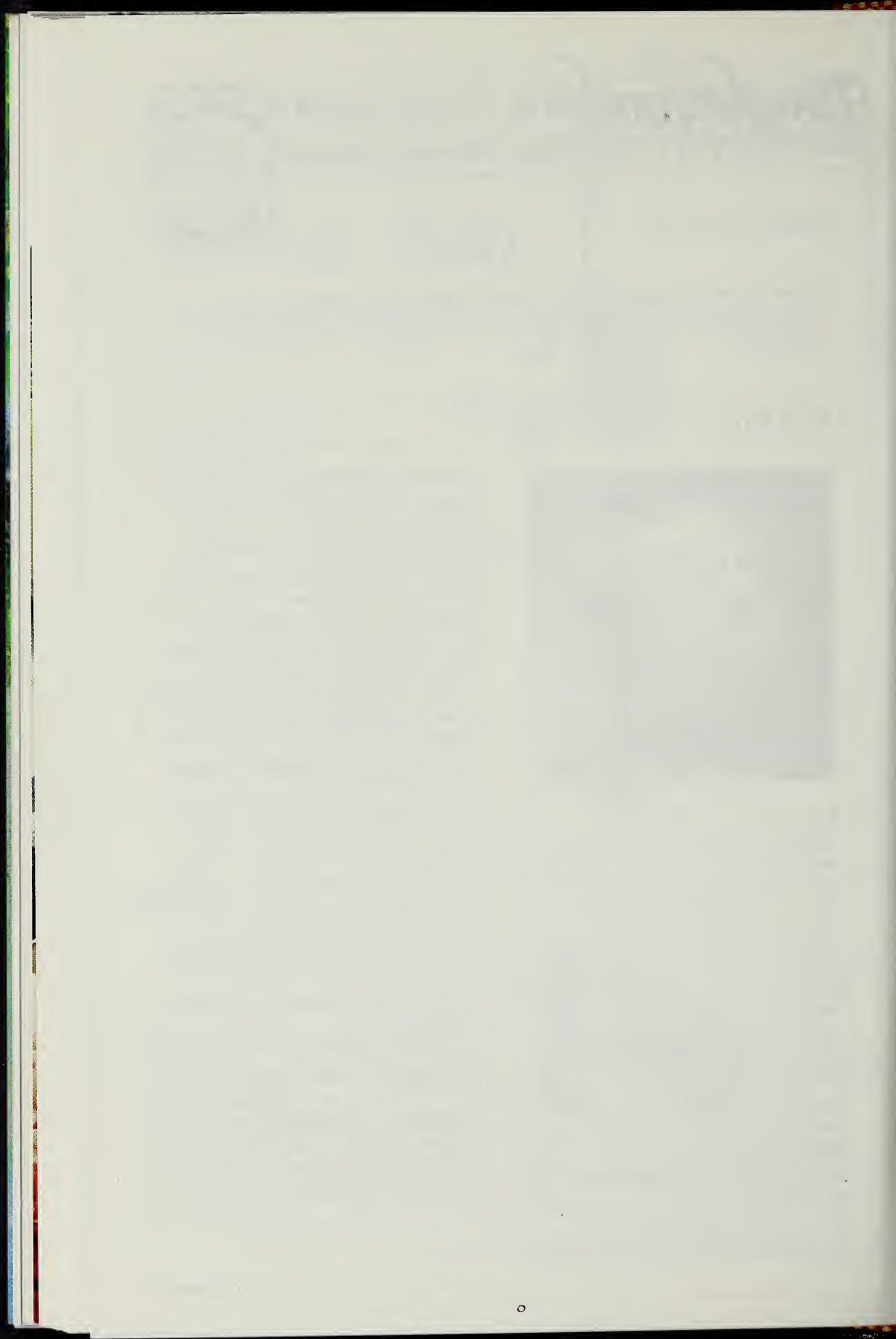
Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. Boston and New York also heard him in the spring of 1981 when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur

is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, Prokofiev, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. This summer, in addition to his Boston Symphony appearances at Tanglewood, Mr. Masur makes his debut with the Chicago Symphony Orchestra at the Ravinia Festival.



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ALL-BEETHOVEN PROGRAM

Overture to the ballet, *The Creatures
of Prometheus*, Opus 43

Symphony No. 4 in B-flat, Opus 60

Adagio—Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

INTERMISSION

Violin Concerto in D, Opus 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

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NOTES

Ludwig van Beethoven

Overture to the ballet, *The Creatures of Prometheus*, Opus 43

Symphony No. 4 in B-flat, Opus 60

Violin Concerto in D, Opus 61

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed his music for the ballet *Die Geschöpfe des Prometheus* (The Creatures of Prometheus) in 1800 and early 1801; the ballet had its first performance on 28 March 1801 at the Burgtheater in Vienna, to such success that it was repeated more than twenty times. The first performance of the overture in America was given by Charles Hupfeld and the Musical Fund Society in Philadelphia on 19 March 1822. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven composed his Fourth Symphony during the summer and early fall of 1806. He led the first performance, a private one, at the Vienna town house of Prince Lobkowitz in early March 1807 and conducted the first public performance at the Vienna Burgtheater on 13 April 1808. Theodor Eisfeld and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on 24 November 1849. The score calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on 23 December that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on 22 November 1853, and the first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on 21 December 1861. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. Joseph Silverstein plays his own cadenzas at this performance.

Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for **The Creatures of Prometheus** was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on 2 April 1800—was dedicated to the Empress may provide the connection. By this time, the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Viennese public on the same concert as the Septet. The chance to compose for the theater marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.

Although the ballet's popularity was such that it was performed sixteen

times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of *Vigano* by Carlo Ritorni and also in Thayer's classic biography of the composer:

The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as it were *in medias res* harmonically and so immediately commanding the attention, are a perfect foil to the woodwind melody which follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—



Beethoven in 1804

framework for the perpetual-motion Allegro theme to follow, and that initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

At the end of the nineteenth century, George Grove wrote that "The **Fourth Symphony** has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine . . . At any rate, the B flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved at least a bit closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that Beethoven's even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April of 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness, and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto—all of which are being performed at Tanglewood this weekend—share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response

to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-natural, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing energy level. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the tonic virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. The first part of the scherzo has a written-out repeat, the second none at all—but Beethoven is being economical here, since he plans to repeat the Trio in its entirety following the *da capo* statement of the scherzo (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too . . ."—the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold

out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

The prevailing lyricism and restraint of Beethoven's **Violin Concerto** doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as 11 April 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume which he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and



The eight-year-old Franz Clement

composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist, and from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on 23 December 1806, a concert which also included music of Méhul, Mozart, Cherubini, and Handel: Clement reportedly performed the solo part at sight, but this did not prevent the undaunted violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of 8 January 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on 27 May 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Joseph Silverstein plays his own cadenzas at tonight's performance.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, and he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and

the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something which we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full mid- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares which connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

ARTISTS

The Vermeer Quartet



Founded in 1970 in Marlboro, Vermont, the Vermeer Quartet divides its concertizing equally between North America and Europe and has won wide acclaim from the beginning of its distinguished career. The quartet has participated in most of the important international festivals, among them Spoleto, South Bank, Berlin, Edinburgh, Mostly Mozart, Caramoor, Santa Fe, San Francisco, and the Casals. The members of the ensemble bring broad solo and chamber music experience to their performances, and all four are members of the Resident Artists Faculty of Northern Illinois University in DeKalb. The Vermeer Quartet recently performed at Carnegie Hall in a Schubert festival which also featured such artists as Isaac Stern, Pinchas Zukerman, and the St. Paul Chamber Orchestra.

Violinist **Shmuel Ashkenasi** was born in Israel, where he studied with

Ilona Feher. After further study with Efrem Zimbalist at the Curtis Institute in Philadelphia, he won the Merriweather Post Contest in Washington, D.C., was a finalist in the Queen Elisabeth Competition in Brussels, and was second prize winner in the Tchaikovsky Competition in Moscow. Mr. Ashkenasi has performed widely in the United States, Europe, the Soviet Union, and Japan. He has recorded both Paganini violin concertos with the Vienna Symphony for Deutsche Grammophon and the Mozart A major concerto and the two Beethoven Romances for Tudor records.

Violinist **Pierre Menard** studied at the Quebec Conservatory and at the Juilliard School with Dorothy Delay, Ivan Galamian, and the Juilliard Quartet. His numerous awards have included a First Prize in Chamber Music from the Quebec Conservatory,

a "National Festival of Music" competition, and the Prix d'Europe given by the Quebec government. In addition to solo appearances in Canada and the United States, Mr. Menard has been concertmaster of the Aspen Festival Orchestra and the Nashville Symphony. Mr. Menard and Mr. Ashkenasi have been with the Vermeer Quartet since its inception.

Bernard Zaslav, viola, studied with Mischa Mischakoff at the Juilliard School and spent two seasons as a member of the Cleveland Orchestra under George Szell. He returned to his native New York as a freelance violist, soloist, and quartet player, performing widely with the Kohon and Composers quartets and, since 1968, with the Fine Arts Quartet, before joining the Vermeer Quartet in 1980. Mr. Zaslav's discography of more than seventy chamber works includes a 1964 Grand Prix du Disque and a Pulitzer Prize in 1969 for a commissioned work. His duo recordings include his viola adaptation of the Franck sonata on Orion records and, most recently, the two Opus 120 Brahms sonatas for Gasparo records. Mr. Zaslav's instrument is the "ex-Villa" made in Turin in 1781 by J.B. Guadagnini.

Cellist **Marc Johnson** studied at the Eastman School of Music and at Indiana University. While still a student, he was the youngest member of the Rochester Philharmonic, and he has since performed as soloist with that orchestra and with the Denver Symphony. Conductors with whom he has appeared include Arthur Fiedler, Robert Shaw, and Vladimir Golschmann, and his many awards have included the Denver Symphony Competition and the Washington International Competition. Mr. Johnson has performed in recital and chamber music

throughout the United States, including St. Louis, Baltimore, and Washington, D.C.

Rafael Druian



Conductor-violinist Rafael Druian is professor of music at Hartt College of Music in Hartford, Connecticut. He has been guest soloist and/or conductor with the symphony orchestras of Cleveland, Pittsburgh, Detroit, Utah, Phoenix, San Diego, Hartford, and the National Symphony, among others. He has been artist-in-residence at the New England Conservatory of Music, he is on the faculty of the Berkshire Music Center at Tanglewood, and he is artistic adviser to the American Federation of Musicians Congress of Strings program. Mr. Druian spent the first twenty-five years of his career as concertmaster of such leading United States orchestras as the Dallas and Minnesota under Dorati, the Cleveland under Szell, and the New York Philharmonic under Boulez. In addition to conducting and playing, he now also gives numerous residencies and teaches, and until moving east to his present position at Hartt College, he

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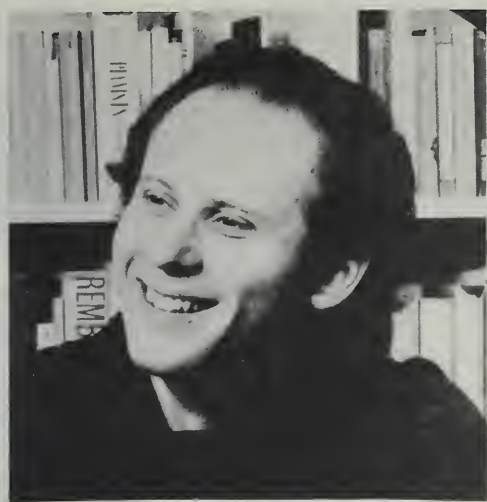
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was professor of music at the University of California at San Diego.

Mr. Druian made his New York conducting debut in the summer of 1977 in Lincoln Center's Mostly Mozart Festival and was also the violin soloist. Mr. Druian has served as a panel member of the National Endowment for the Arts. He has performed chamber orchestra concerts with the National Symphony at the Kennedy Center and chamber music concerts with such colleagues as Anthony Newman, pianist Peter Orth, and pianist Peter Frankl. Mr. Druian gave his first New York recital in 1950. Among his many recordings are the four Mozart piano-violin sonatas with George Szell, sonatas by Bartók and Ives with pianist John Simms, the Mozart *Sinfonia concertante* with the Cleveland Orchestra under Szell (nominated for a 1964 Grammy as the best classical recording of that year), and the Benjamin Lees sonata with pianist Ilse von Alpenheim, recorded by Desto records after their world premiere performance in May 1973.

Rafael Druian was born in Vologda, Russia, in 1922 and was taken to Havana by his parents when he was one year old. At eight he was accepted as a scholarship pupil by Amadeo Roldan, conductor of the Havana Philharmonic. Two years later he came to the United States and auditioned for Leopold Stokowski in Philadelphia; Stokowski recommended him to the Curtis Institute, where he studied with Lea Luboshutz and Efrem Zimbalist, graduating in 1942. While at Curtis, he won a youth audition and appeared as soloist with the Philadelphia Orchestra in 1938. Between 1943 and 1946, Mr. Druian served in the U.S. Army.

Malcolm Frager



Pianist Malcolm Frager divides his time equally between Europe and the United States playing more than one hundred concerts each season, and among his recent recordings is a digital disc of Chopin piano works for Telarc records. A student of the renowned Carl Friedberg, who was a pupil of Clara Schumann and Johannes Brahms, Mr. Frager is also a *magna cum laude* graduate in languages from Columbia University. His fluency in seven languages stands him in good stead on international tours, and once, when during a South American tour a pedal fell off the piano, he remained on stage chatting with the audience in Spanish while it was being repaired. He is versatile at handling different types of problems: on one occasion he played a recital during a power blackout in a dark hall, a miner's lamp on his head.

Mr. Frager was the first pianist ever to win both the Edgar M. Leventritt Competition and the Queen Elisabeth of Belgium International Music Competition. Born in St. Louis in 1935, he began studying piano when he was four, gave his first concert in his home town at six, and made his debut as soloist at ten

with the St. Louis Symphony under Vladimir Golschmann. He is now the most widely-traveled pianist of his generation, having at recent count played in over seventy foreign countries with every major orchestra. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.

Eugene Ormandy



At the end of the 1979-80 season, Eugene Ormandy became the Philadelphia Orchestra's conductor laureate, following forty-four years as the Philadelphians' music director, a record unequaled by any living conductor of any other major orchestra. Born in Budapest in 1899, Mr. Ormandy entered the Budapest Royal Academy of Music as a child prodigy violinist at five, received his professor's diploma at seventeen, taught at the State Conservatory between concert tours, and came to the United States in 1921 as a solo violinist. Having become an American citizen in 1927 and following engagements as violinist and conductor in New York, he directed his first concerts with the New York Philharmonic in 1930 and also conducted the Philadelphia Orchestra for three summer performances at

Robin Hood Dell in Philadelphia's Fairmount Park. His first performance in that city's Academy of Music took place in October of 1931, when he was called upon to substitute for ailing guest conductor Arturo Toscanini.

Music director of the Minneapolis Symphony Orchestra between 1931 and 1936, Mr. Ormandy was appointed music director and conductor of the Philadelphia Orchestra in 1936. His tours with that orchestra have taken him throughout the United States, to western and eastern Europe, Latin America, Japan, and mainland China, and as a guest conductor he has led every major European orchestra. Many of his nearly four hundred recordings with the Philadelphia Orchestra are currently available, and he is a recipient of the United States government's highest civilian award, the Presidential Medal of Freedom, presented to him by former President Richard Nixon in January of 1970. Mr. Ormandy is a Commander of the French Legion of Honor, a Knight of the Order of Dannebrog, First Class, a Knight of the Order of the White Rose of Finland, a holder of the medals of the Mahler and Bruckner societies, and recipient of honorary doctoral degrees from numerous major universities and schools of music. He is a member of the American Philosophical Society, and the American Symphony Orchestra League has awarded him its Gold Baton award in recognition of his distinguished, record tenure as music director of the Philadelphia Orchestra. Since his first Boston Symphony appearance in March 1957, Mr. Ormandy has conducted the BSO in more than twenty-five concerts in Symphony Hall and at Tanglewood.



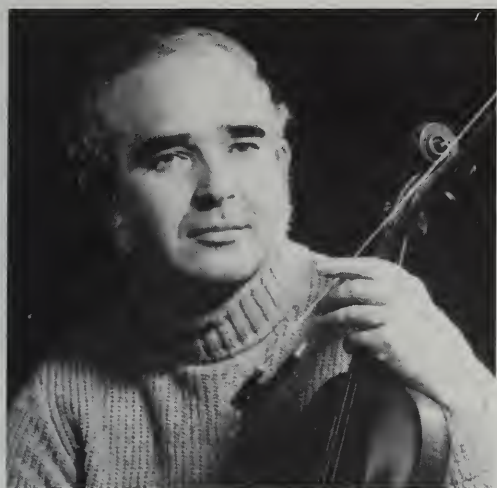
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Parish Fair — July 17th

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony

Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.



1982
Tanglewood

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor



Saturday, 17 July at 8:30

KURT MASUR conducting

ALL-BEETHOVEN PROGRAM

Music for Goethe's *Egmont*, Opus 84

Overture

Klärchen's song: *Die Trommel gerühret*

Entr'acte before Act II

Klärchen's song: *Freudvoll und leidvoll*

Entr'acte before Act IV

Monologue and Melodrama

Victory Symphony

SUSANNE MENTZER, mezzo-soprano

MAC MORGAN, speaker

INTERMISSION

Symphony No. 7 in A, Opus 92

Poco sostenuto—Vivace

Allegretto

Presto

Allegro con brio

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NOTES

Ludwig van Beethoven

Music for Goethe's *Egmont*, Opus 84

Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. His *Egmont* music was commissioned for the Court Theater in Vienna in October 1809 and was completed by the following spring. Most of the music was first performed in Vienna on 24 May 1810; the overture was added on 15 June. The first American performance of the overture took place in New York in a concert given by Joseph Herrmann as early as 2 April 1825. The orchestral score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Beethoven began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on 8 December 1813. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on 18 November 1843. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

Goethe completed his historical tragedy *Egmont* in 1788 while on a tour of Italy. The historical Count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on 4 June 1568. The character in Goethe's play is considerably romanticized (for one thing, Goethe makes him an eligible bachelor with a youthful sweetheart, while the real Egmont was a middle-aged married man with at least eight children). The play was published before ever being produced on the stage; one of its earliest reviewers was Friedrich von Schiller, later to become a close friend of Goethe's and a major figure in German literature himself. Schiller had written a history of the wars of liberation in the Netherlands, and his review took exception to Goethe's dramatic license, complaining especially that Goethe's characterization of Egmont added nothing to the tragic force of the play. According to Schiller, Goethe's *Egmont* fails to display the heroic qualities we expect when standing up against the dark forces that engulf him largely because he is so infatuated with Klärchen that he revels in a mood of "foolish confidence."

The play was not performed until 1791, and then it was only a middling success. Goethe himself had changed his dramatic style in the most drastic way from the Shakespearean speed and flexibility, along with the blood-and-thunder *Sturm and Drang*, of the youthful *Götz von Berlichingen* to the classical *Iphigenie in Aulis*. *Egmont* to some extent straddled the two styles of Goethe's work and left most viewers displeased in having too much of one influence or the other. Schiller himself arranged the play for theatrical presentation at Goethe's request in 1796, and though the author moaned that he had used "brutal violence" on the original script in making his adaptation, it was Schiller's version that held the stage. Today it is Beethoven's music that keeps *Egmont* theatrically alive to the extent



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that it is performed at all, and the music projects Egmont to the audience as a far more heroic figure, a leader in the struggle for liberty, than Goethe made him.

This comes about largely because of the final scene of Goethe's drama. Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen in heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The poet called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to prepare the incidental music called for by Goethe. The production opened on 24 May 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on 15 June. In Beethoven's reading of the play, he found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Egmont and Alba as the clash between good and evil, between liberty and tyranny, he produced music of great force.



Johann Wolfgang von Goethe

Goethe's play was cast in five acts, so the minimum amount of music required would be an overture and four entr'actes. In addition the actress playing Klärchen has two songs to sing. It is, of course, perfectly possible to perform the play without any accompanying instruments and have the actress sing, as if in a folksong style, without instruments. But Beethoven wrote full orchestral parts and a vocal line that requires a real singer (thereby increasing the difficulty of producers who wish to put on Goethe's play with Beethoven's music). In addition, there are a small orchestral tone-poem depicting Klärchen's death and the Melodrama of the final scene. In Beethoven's day the word "melodrama" referred to a scene in a play in which spoken dialogue was accompanied by musical underscoring (and in that sense, just about every film and dramatic television program today is a melodrama; the later sense of the word as a cheap, debased drama overplayed emotionally comes from the misuse of the true Melodrama).

The present performance includes the overture, two of the entr'actes, both songs, and the Melodrama and finale. Most of the overture uses no

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musical material from the incidental music to the play itself. Its unusually tense and somber thematic material and its overall air of suspense foreshadow the serious issues of the drama to follow but give no hint of its lighter moments. At the very end of the overture, Beethoven suddenly quotes totally new material for his coda—the victory symphony from the end of the play. The brilliant F major peroration, after the sobriety of the main body of the movement, provides a powerful dramatic lift, which Beethoven recalls at the end of the play. In the entr'actes, Beethoven was concerned to provide a careful musical transition from the mood of the act that was ending to the mood appropriate for the beginning of the following act. The songs are intended to characterize the person who sings them, as well as to lend some color and variety to the play. The Melodrama of the last act, of course, is intended to heighten the emotion of the scene (which in this case includes a dream sequence—Egmont's vision of Freedom—in pantomime, for which the music is indispensable). And the final measures of the score, the symphony of victory, break in at Egmont's final words to arouse the listener to new heights of heroic enthusiasm.

Die Trommel gerühret

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herze!
Wie walt mir das Blut!
O hätt ich ein Wämslein,
Und Hosen und Hut!

Ich folgt ihm zum Tor aus
Mit mutigem Schritt,
Ging durch die Provinzen,
Ging überall mit.
Die Feinde schon weichen,
Wir schiessen darein.
Welch Glück sonder Gleichen
Ein Mannsbild zu sein!

Freudvoll und leidvoll

Freudvoll
Und leidvoll,
Gedankenvoll sein;
Langen
und bangen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

— Goethe

The drum rolls!
The fife is played!
My beloved, armed,
commands the troop,
holds his lance high,
and commands the people.
How my heart beats!
How my blood surges!
If I only had a doublet
and hose and a hat!


I'd follow him out the gate
with bold step,
I'd go through the provinces,
I'd go everywhere with him.
The enemy already falters,
we shoot into their midst.
What joy without equal
to be a man!

Joyful
and sorrowful,
thoughtful be;
Longing
and fearing
in hovering pain;
rejoicing to heaven,
saddened unto death;
happy alone
is the soul that loves.

—translations by S.L.

The first performance of the **Seventh Symphony**, which took place in Vienna on 8 December 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the



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next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

[He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the

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framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—Steven Ledbetter



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ARTISTS

Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. Boston and New York also heard him in the spring of 1981 when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz

Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, Prokofiev, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. This summer, in addition to his Boston Symphony appearances at Tanglewood, Mr. Masur makes his debut with the Chicago Symphony Orchestra at the Ravinia Festival.

Susanne Mentzer



Born in West Virginia, mezzo-soprano Susanne Mentzer studied at the University of the Pacific and then at the Juilliard School, where she received both her bachelor's and master's degrees in music. Her operatic performances have included Albina in Rossini's *La donna del lago* with Houston Grand Opera, the title role in the same composer's *La Cenerentola* with Texas Opera Theatre, Suzuki in *Madama Butterfly* with the Brooklyn Opera Society, and featured

roles in productions at the Juilliard School, the Aspen Music Festival, and the University of the Pacific. She has appeared on film in Pavarotti's Juilliard School Master Classes, recently rebroadcast in New York over WNET, and as Suzuki in the Brooklyn Opera Society's *Madama Butterfly* in 1980. She has also performed at New York City schools as a member of a solo quartet sponsored by Lincoln Center as part of its Lincoln Center Touring Programs, and she has participated also in the Texas Opera Theater Residence Program of "informances" on opera at area schools. On the concert stage, Ms. Mentzer has performed in the Mozart Requiem and Haydn's *Lord Nelson* Mass. Her awards include scholarships several years in succession at the Juilliard School, the Leona Gordon Lowin Award in Voice, and a 1979 Liederkrantz Competition prize. Her teachers have included Rose Bampton, Roy Lazarus, Martin Isepp, Samuel Sanders, and Marshall Williamson. This is her first appearance with the Boston Symphony Orchestra.

Mac Morgan



In 1950, Mac Morgan sang for Serge Koussevitzky, who pronounced him "ready to sing for our vast audience at Tanglewood" and engaged him to sing in Tchaikovsky's *Pique Dame*, which Koussevitzky planned to

conduct the following summer; but the former BSO music director's death in June 1951 intervened, and Mr. Morgan made his first major appearance with the Boston Symphony at Tanglewood several years later, in a Koussevitzky memorial performance of Beethoven's *Missa Solemnis* under the direction of Leonard Bernstein. Since then, he has made Boston Symphony appearances with Charles Munch, Erich Leinsdorf, and Seiji Ozawa; his first appearance as singer-narrator was in Leinsdorf's Tanglewood performance of Strauss's *Le Bourgeois gentilhomme*, and his most recent BSO performance was as narrator for the world premiere performances of Theodore Antoniou's *Circle of Thanatos* and *Genesis* under the direction of Seiji Ozawa at Symphony Hall in January 1981.

Mr. Morgan has sung with major orchestras in the United States and Canada, appeared frequently with the NBC Opera on television and on tour, and appeared many times with the Boston-based opera companies of Boris Goldovsky and Sarah Caldwell. He made his New York City Opera debut in 1951, and he has been heard throughout the United States with many other opera companies, including those of Pittsburgh, Atlanta, and Miami. In addition, his recital appearances have spanned thirty-five years. Mr. Morgan received his bachelor of music degree from the Eastman School of Music. He was an associate professor of music at the New England Conservatory and in 1962 joined the faculty of Boston University, where he became a full professor of music and chairman of the vocal department in 1969, retiring just this year after twenty years of service. This summer, Mr. Morgan continues as a faculty member of the Boston University Tanglewood Institute Young Artists Vocal Program.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor

Sunday, 18 July at 2:30

KURT MASUR conducting

ALL-BEETHOVEN PROGRAM

Symphony No. 1 in C, Opus 21

Adagio molto—Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Adagio—Allegro molto vivace

INTERMISSION

Piano Concerto No. 4 in G, Opus 58

Allegro moderato

Andante con moto

Rondo: Vivace

MALCOLM FRAGER

Leonore Overture No. 2

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NOTES

Ludwig van Beethoven

Symphony No. 1 in C, Opus 21

Piano Concerto No. 4 in G, Opus 58

Leonore Overture No. 2

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place in a concert given by Beethoven in Vienna on 2 April 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on 13 June 1813; the conductor of that performance is unknown. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on 27 March). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on 22 December 1808 with the composer as soloist. The American premiere took place at the Boston Odeon on 4 February 1854 with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

The overture known today as Leonore No. 2 was actually the first composed and was used at the first performance of Beethoven's only opera, which took place at the Theater-an-der-Wien in Vienna on 20 November 1805. The American premiere took place in Niblo's Rooms, New York, on 22 April 1853; Theodor Eisfeld conducted the Philharmonic Society. The score calls for an orchestra consisting of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on 2 April 1800 was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had

certainly planned an attack on the largest musical genre more than once before—sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of

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the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted in his book *The Classical Style* how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure and a half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develops in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806, Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the **Fourth Piano Concerto** (Opus 58), and the *Razumovsky* string quartets, Opus 59. By the end of 1806, he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This



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response is quiet but startling, because it seems to come in the entirely unexpected key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note. Beethoven's original intention had been to have the orchestra answer, conventionally, in G, though the B major did occur as a passing harmony during the orchestra's first phrase. His afterthought, reharmonizing the orchestra's phrase, produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a fortissimo orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat which this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the

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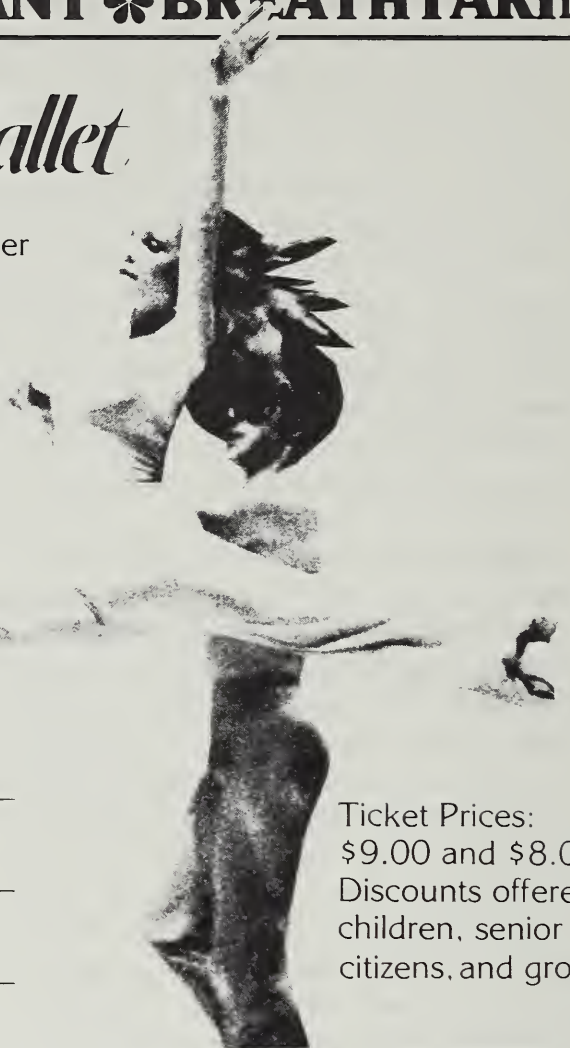
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development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's fortissimo restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. It was no less a personage than Franz Liszt who interpreted the movement as Orpheus calming the Furies of the underworld. The image is more appropriate than most such explanations. Certainly the orchestral strings, with their perpetual unison and sharp staccati throughout (until the last few bars), avoid any feeling of softness or even humanity, while the piano urges and pleads with increasing urgency, finally overcoming the opposition of the strings sufficiently to end their hard unison, persuading them to melt into harmony. (Liszt no doubt came upon the image of Orpheus from Gluck's very similar musical treatment of the scene with the Furies in his *Orfeo*; there is, however, no evidence that Beethoven actually had this scene in mind when writing the concerto.)

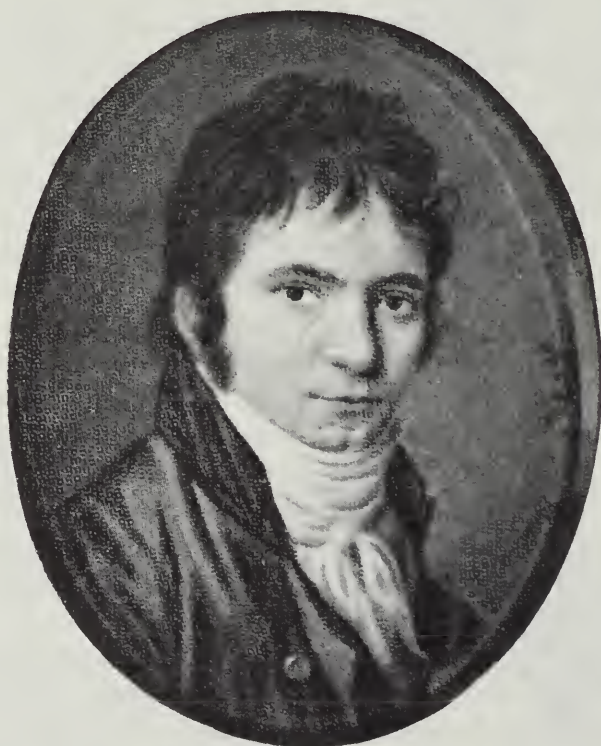
The second movement ended in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the “wrong” key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation, not of the home G, but of the “off-key” beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

The concerto received its first performance in one of two private concerts held in March 1807 at the home of Prince Lobkowitz, one of Beethoven's strongest supporters (and one of the three aristocrats who prevented his leaving Vienna by promising him a lifetime pension to stay there and keep on composing). The programs included the first four symphonies, the G major concerto, the *Coriolan* Overture, and selections from *Fidelio*. The one reviewer who seems to have gained access to the concerts was a writer for the *Journal des Luxus und der Moden* (*Journal of Luxury and Fashion*), who was clearly not able to comprehend the richness of

Beethoven's music:

Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

For performance before a general audience, the concerto had to wait until 22 December 1808, for the famous concert that Beethoven gave in the Theater-an-der-Wien which included the first public performances of the Fifth and Sixth symphonies, the Fourth Concerto, the concert aria *Ah, perfido!*, movements from the Mass in C, and the Choral Fantasy, this last composed in a hurry only a short time before to serve as a grand finale. It was, of course, a concert of great historical significance, but it was certainly not as musically satisfying as Beethoven could have hoped. The weather was bitterly cold, and the audience sat for four hours in discomfort, listening to a long series of new and difficult compositions—long past what could be expected of their attention span; the chorus and orchestra were composed of a heterogeneous group of amateurs and professionals, many of whom were surely not up to the demands of the



Beethoven in 1803

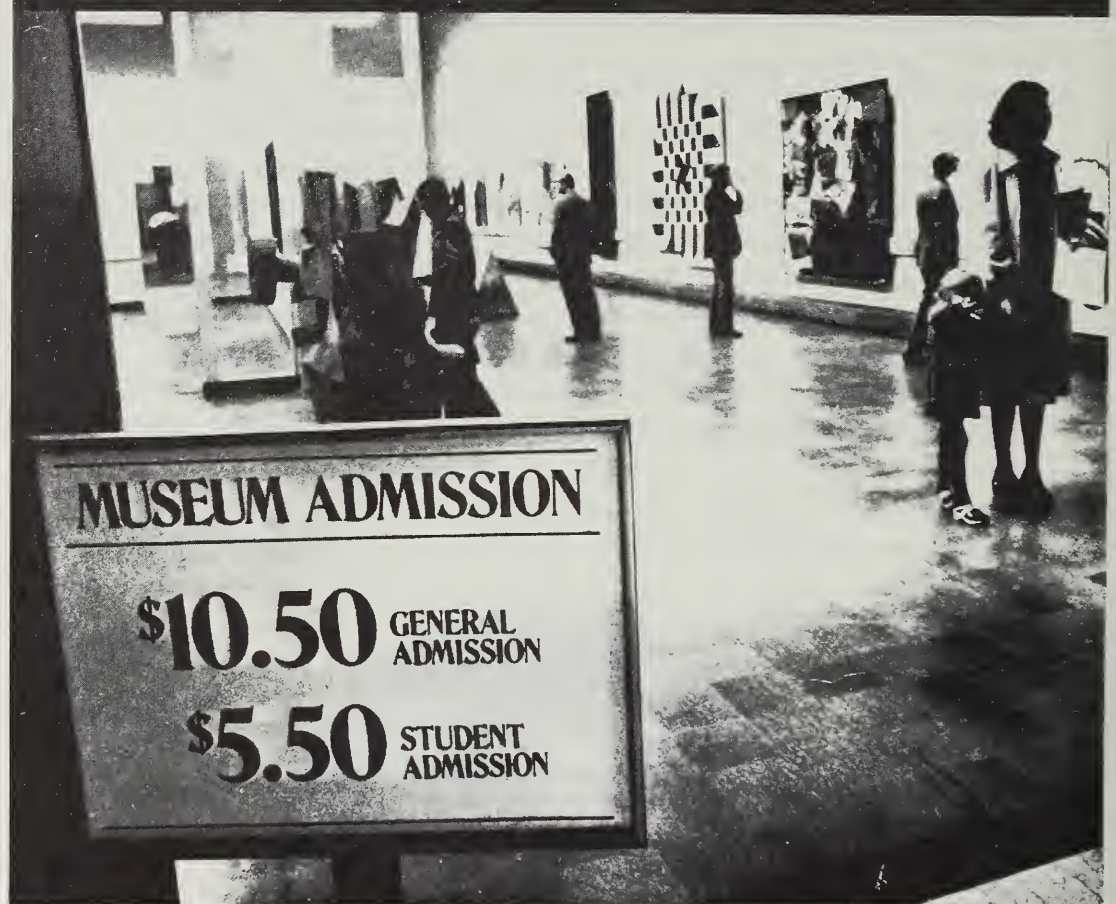
music, which was, in any case, performed from hand-copied parts, not today's neatly printed music! The soprano who sang the aria got stage fright and ruined the piece totally, while during the performance of the Choral Fantasy, part of the orchestra forgot to play a repeat, so the entire ensemble fell apart and the piece had to be started over again. Beethoven himself noted, though, that "In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm." And the composer Johann Friedrich Reichardt described the new concerto, three days after the concert, as "a new pianoforte concerto of immense difficulty, which Beethoven executed astonishingly well in the most rapid tempos. The Adagio, a masterly movement of beautiful, sustained song, he truly sang on his instrument with a profound feeling of melancholy that pervaded me too." Still, the event left hard feelings. During the rehearsals the orchestra refused to play if Beethoven was in the same room. He needed to listen as best he could from the foyer of the hall and transmit his wishes to the concertmaster, who would in turn transmit them to the players. His increasing deafness made his active participation in performance continually more difficult. Indeed, the evening of the concerto's public premiere was the last time that Beethoven ever appeared before the public as piano soloist.

Beethoven's struggles with musical drama in his single completed opera are well documented not only in the different versions of the opera itself (the earliest of which can now be heard on records, as *Leonore*, along with the definitive *Fidelio*) but also in the overtures—no fewer than four!—that Beethoven composed for his work. Of these, three are called "*Leonore* Overtures," according to the title that Beethoven preferred (though it was not, in the end, used in performance since Giovanni Simone Mayr had recently written an opera with the same title), and the fourth is called simply the *Fidelio* Overture.

This embarrassment of riches has led to all kinds of confusion, not simplified by the fact that the numbering of the *Leonore* overtures is not chronological. To summarize the situation: Beethoven wrote what we now call No. 2 for the first performance; it was a lengthy work, but a daring one for various architectural reasons (of which more below). But when the opera proved to confuse and bore its audience (most of whom in the late autumn of 1805 were an occupying army of French soldiers, unable to understand the German words to the Spanish plot), Beethoven undertook a major revision, shortening the whole and rearranging the opera from three acts to two. In this form it was given in March 1806 with a new overture—the one we know as No. 3. Now, if *Leonore* No. 2 is too lengthy and sprawling, too architecturally uncouth (or daring), No. 3 is if anything too powerful and overwhelming: it remains one of the most dramatic and exciting overtures ever written. But in performance it is followed by Beethoven's opening scene, a charming Mozartean flirtation far removed from the heroic strains of the overture's coda, which was the composer's response to the end of the opera. Clearly the overture overwhelmed the first act of the opera.

The overture published in 1842 as *Leonore* No. 1, Opus 138, has occasioned a good deal of debate over the years. One of Beethoven's

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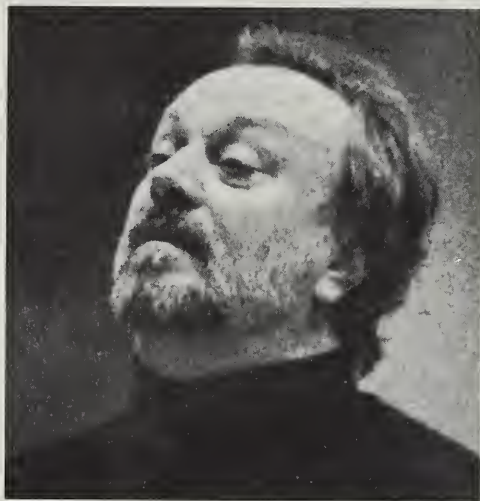
acquaintances, the notoriously unreliable Schindler, said that it was the first to be composed and that Beethoven rejected it after it was criticized at a private performance at Prince Lichnowsky's; but another Beethoven acquaintance, Ignaz von Seyfried, wrote that No. 1 was composed for a projected performance of the opera in Prague in 1807, for which Beethoven wanted an overture that was easier than No. 3. Over the years Beethoven scholars have ranged themselves to one side or the other of this issue, but it seems finally to have been resolved by Alan Tyson in a thorough study of all of Beethoven's sketches for the work, including the watermarks of the paper on which the sketches were written, and the other Beethoven sketches to be found on the same sheets. Tyson demonstrates quite convincingly that No. 1 must have been composed in late 1806 and early 1807, thus verifying von Seyfried's view. In any case, Beethoven never made any attempt to perform or publish it in his lifetime. The only overture that has never caused any confusion is the one that was finally used for *Fidelio* in the 1814 production, which proved to be a success and which marked the beginning of the work's true history in the theater.

Much of the material in *Leonore* No. 2 and *Leonore* No. 3 is the same—or, at least, closely related versions of the same ideas. But the overall treatment is strikingly different. The overtures begin with a slow introduction that slips surprisingly from the tonic C major to a dark B minor and then to A-flat, where Beethoven quotes Florestan's aria, "*In des Lebens Frühlingstagen*"; it takes some time for Beethoven to return to his home key for the Allegro and the main body of the movement. In both the early overtures, No. 2 and No. 3, the exposition of the Allegro is quite similar in its thematic ideas and the modulation to E major for the secondary theme (another version, stated by clarinet, of Florestan's aria). The development in No. 2 is on the grandest scale—so grand, in fact, that Beethoven must have realized that the overture had grown almost beyond all bounds. If it were to continue in this vein, with the expected recapitulation and coda, it would run far more than twice as long as any overture the audience had ever heard. So he resolved on a bold stroke: taking a cue from the opera itself, in which an offstage trumpet signals the arrival of help and the downfall of the villainous Don Pizarro's murderous intentions, Beethoven interrupts the course of the action with that very trumpet call—a *deus ex machina*, to be sure. The orchestra attempts to continue the development, but the fanfare insistently repeats, and the orchestra, properly chastened, brings in one last reminiscence of Florestan's aria (but now in the home key) before embarking on the Presto finale that concludes what is still—even without a full recapitulation—the longest overture Beethoven ever wrote.

—Steven Ledbetter

ARTISTS

Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. Boston and New York also heard him in the spring of 1981 when he returned to

this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, Prokofiev, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. This summer, in addition to his Boston Symphony appearances at Tanglewood, Mr. Masur makes his debut with the Chicago Symphony Orchestra at the Ravinia Festival.



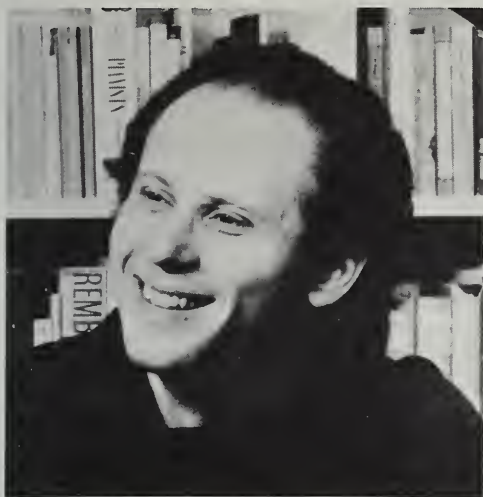
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Pianist Malcolm Frager divides his time equally between Europe and the United States playing more than one hundred concerts each season, and among his recent recordings is a digital disc of Chopin piano works for Telarc records. A student of the renowned Carl Friedberg, who was a pupil of Clara Schumann and Johannes Brahms, Mr. Frager is also a *magna cum laude* graduate in languages from Columbia University. His fluency in seven languages stands him in good stead on international tours, and once, when during a South American tour a pedal fell off the piano, he remained

on stage chatting with the audience in Spanish while it was being repaired. He is versatile at handling different types of problems: on one occasion he played a recital during a power blackout in a dark hall, a miner's lamp on his head.

Mr. Frager was the first pianist ever to win both the Edgar M. Leventritt Competition and the Queen Elisabeth of Belgium International Music Competition. Born in St. Louis in 1935, he began studying piano when he was four, gave his first concert in his home town at six, and made his debut as soloist at ten with the St. Louis Symphony under Vladimir Golschmann. He is now the most widely-traveled pianist of his generation, having at recent count played in over seventy foreign countries with every major orchestra. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.

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MOZART	Sonata in G, K.293a(301) Allegro con spirito Allegro
SCHUBERT	Sonata in A minor, D.821, <i>Arpeggione</i> Allegro moderato Adagio Allegretto
HUMMEL	Grand Rondeau brillant, Opus 126 Introduzione: Adagio e mesto— Allegretto con moto Rondo: Allegretto con moto, grazioso e piccante

INTERMISSION

CZERNY	Duo Concertante, Opus 129 Allegro Scherzo: Allegro molto Andantino grazioso Rondo: Allegretto
TAKI	Kōjō no tsuki (Moon over the ruined castle)
YASHIRO	Lullaby of Itsuk (Arrangement of Japanese folk tunes)
MIYAGI	Haru no umi (The sea at springtime)
BORNE	Fantaisie brillante sur <i>Carmen</i>

Baldwin piano

Notes

Mozart's Sonata in G, K.293a(301), is one of a group of sonatas for violin and piano composed in February and March 1778 during Mozart's lengthy visit to Mannheim. His direct model was a set of violin sonatas by Joseph Schuster which were then popular in Mannheim; on 6 October 1777 he had sent a copy of the Schuster sonatas to his sister, commenting that they were "not bad" and promising to write some in the same style if he decided to stay on there. It is likely that the example of the Schuster sonatas and also of Mozart's other model, Johann Christian Bach, motivated the two-movement form. A set of six sonatas was published in Paris in November 1778 as "Opus I"; the G major sonata is the opening work in that set. The printed title page followed the traditional formula of the time, identifying the sonatas as works for harpsichord or pianoforte "with the accompaniment of a violin," implying that the musical essence was contained in the keyboard part alone. But K.293a employs a wide range of textural possibilities, with the two instruments alternating in their musical dominance and partnership.

The "arpeggione" was Schubert's name for a stringed instrument invented by the Viennese instrument maker Johann Georg Stauffer and advertised in 1823 as a "*guitarre d'amour*." It looked like a guitar and had the same tuning of its six strings, but the strings ran over an arched bridge, like that of a cello, separating the strings vertically so that they could be individually bowed. One Vinzenz Schuster, who wrote an instruction manual for the instrument, asked Schubert to write a piece for it. The composer responded in late 1824 with a melodious sonata in A minor for arpeggione and piano. Schubert's efforts on behalf of the new



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instrument were not enough to establish it as a viable musical medium; in fact, the *Arpeggione* Sonata is probably the only significant work ever written for it. But since arpeggioni and their players are virtually non-existent today (though one, at least, has recorded the sonata, so we can hear what it was intended to sound like), Schubert's charming piece has been taken over by just about every other possible instrument. It is heard most frequently on the viola or the cello, the one lying just above, the other just below the range of the original instrument. But it is not rare to hear performances on instruments ranging from the top of the orchestral staff (the flute, as here) to the bottom (double bass).

Johann Nepomuk Hummel (1778-1837) was a child prodigy who studied first with Mozart and later with Haydn, and became the principal Viennese rival to Beethoven, with whom he had a long but stormy friendship. Against these giants, Hummel's memory cannot help but be somewhat tarnished, since, with all his multiple talents, he lacked ultimate genius. Still, he was highly regarded as the greatest virtuoso of his day and toured widely as a pianist. He composed in virtually every medium of the time except—significantly—the symphony. His style of performing emphasized clarity, neatness, evenness, and delicacy, which ultimately made him the old-fashioned figure who no longer interested the young Turks, the budding romantics with their passions, their emphasis on emotion, and their bombast. The same might be said of his compositions, which are melodious almost to a fault, neat and well-made. They appealed to a much broader audience than Beethoven's works at the time, though Hummel was under no illusions as to their relative significance. His *Grand Rondeau brillant* in G major, Opus 126, was composed in September 1834, one of his last works before the ill health of his last several years sapped his strength and resiliency. The work's publication indicates one more aspect of Hummel's forward-looking spirit. He showed composers how to pursue a goal of financial stability in an age of weak or nonexistent international copyrights and widespread publishing piracy by bringing the work out in three countries simultaneously through publishers in London, Paris, and Vienna.

Carl Czerny (1791-1857) is best known, of course, as the deviser of hundreds of keyboard exercises with which piano students have been tormented for a century and a half, most notably the *School of Velocity*, Opus 299. He was, if anything, more prolific than Hummel, his published works reaching nearly a thousand in number, this in addition to large quantities of unpublished works. His extraordinary fluency in improvisation was largely responsible for this vast output, though he himself admitted that, apart from a few serious piano sonatas, his compositions were modishly trivial. His real contribution was in teaching. He left a valuable commentary on the performance of Beethoven's piano music, which he had studied with the composer, and he was for a time the teacher of the young Liszt, so that his life and influence embraced the period that saw the most dramatic changes in the technique and literature of the piano. The *Duo Concertante*, Opus 129, is part of a legacy of hundreds of pieces for chamber ensembles in all the popular genres—variation sets, impromptus, potpourris, rondos, caprices, fantasies, souvenirs, toccatas, romances, polonaises, waltzes, and marches.

Rentarō Taki (1879-1903) became, during his short lifetime, a leading advocate of western musical styles at the earliest stage of their introduction into Japan. His talent as a pianist was such that the Japanese government sent him to study in Leipzig in 1900, but after a year he fell ill and eventually returned home for the few remaining months of his life. He left only a few compositions, but they attempt to handle traditional Japanese melodies with the techniques of German romanticism. Of these, the 1901 composition *Kōjō no tsuki* (*Moon over the ruined castle*) is the best-known early Japanese song in European style.

Akio Yashiro (1929-76) was trained in Tokyo and later in Paris, where he studied with Nadia Boulanger and Messiaen. He generally composed absolute music in the larger genres—sonatas, concertos, and a symphony—under the influence of the French tradition of Les Six and his teachers. *Lullaby of Itsuk* is a formal arrangement of a number of Japanese folk melodies.

Michio Miyagi (1894-1956) became a master of the thirteen-stringed koto, the *zoku-sō*, despite having been totally blind since the age of seven. Along with his friend Seifu Yoshida, he began in 1920 the Shin Nihon Ongaku (New Japanese Music Movement), which aimed at adapting elements of European music to composition for Japanese instruments. He composed both in the traditional Japanese style and in a mixed style incorporating western notions of harmony, form, or instrumentation. His most celebrated work is the 1929 composition *Haru no umi* (*The sea at springtime*), originally composed for koto and *shakuhachi*; later on he arranged the *shakuhachi* part for the western violin. In this form the work became a striking international success.

The nineteenth century saw the composition of thousands of virtuoso showpieces derived from the popular arias, marches, ensembles, and other numbers of the favorite operas. Virtuoso performers could be confident that audiences would appreciate recognizing favorite tunes while at the same time gasping at the all but miraculous technique of the performer who showed off hitherto undreamt-of instrumental possibilities. The showpiece of **François Borne** (1870-1920?) pulls the virtuoso trick on one of the most popular of all operas, Bizet's *Carmen*.

—Steven Ledbetter

Weekend Prelude

Friday, 23 July at 7

ANDRÉ-MICHEL SCHUB, piano



BEETHOVEN Sonata No. 3 in C, Opus 2, No. 3

Allegro con brio

Adagio

Scherzo: Allegro

Allegro assai

LISZT "Au bord d'une source," from
Années de pèlerinage, première année: Suisse

LISZT "Après une lecture du Dante, fantasia
quasi sonata," from *Années de pèlerinage,*
deuxième année: Italie

André-Michel Schub plays the Steinway piano.

Notes

Beethoven's earliest piano sonatas to see the light of publication appeared as Opus 2, dedicated to his erstwhile teacher Haydn, in 1796, but they were written somewhat earlier, several months at least. His student works no doubt included some keyboard sonatas that have not come down to us, and there is a reference from the spring of 1795—nearly ten months before publication—to a number of Beethoven piano sonatas then well-known in Viennese musical circles, with the comment, "The last ones particularly distinguish themselves." These "last ones" are probably the three sonatas published the following year. Now, Haydn returned from his last London journey in 1795, reaching Vienna on 20 August.

Beethoven played these sonatas for him at a Friday-morning concert at Prince Lichnowsky's in the autumn, no doubt to demonstrate how he had progressed during Haydn's absence. Thus Opus 2, with its dedication to the man universally recognized as the greatest living composer, is both a statement of individual growth and an act of pious homage to a revered master from whom Beethoven learned a great deal (not so much through the formal teacher-pupil relationship, with which Beethoven was dissatisfied, but through Haydn's compositions). The sonatas were not entirely new, however. At any rate, Beethoven felt free to go back to a few thematic ideas from chamber works of his Bonn years—in particular an unpublished trio for piano, violin, and cello from about 1791—in order to reuse them in a different guise. All three of the sonatas reveal a new, larger sense of the piano sonata, one allied to the shape of the symphony

in having four movements rather than the traditional three.

The C major sonata, third of the set, shows a Beethoven who is already dramatizing the musical events of his sonata form, beginning with a murmur and then exploding with the energy required to reach a new key (which seems, at first, as if it will be in the minor and only gradually resolves to the expected major). The technique of these keyboard sonatas had already been found by Clementi and Dussek, whose sonatas are scarcely remembered today compared to Beethoven's. Indeed, one critic specifically adumbrates a Dussek sonata—his Opus 9, No. 2 in C major—as Beethoven's model for procedure here. Be that as it may, Beethoven begins to expand on his ideas—which may be conventional enough to start with—in fascinating ways. Though the development is not especially unusual, the coda leads off into new harmonic pathways, only to break off in a cadenza that returns for one last abbreviated statement of the main theme before the explosive close. The slow movement, in a bright E major, is a rondo built on a characteristic turn figure punctuated by moments of silence. The contrasting episode appears in E minor and, after the repeat of the rondo theme, in a surprising C major. The scherzo, too, is built on a melodic turn figure, one that extends its influence throughout the movement. The finale, another rondo, is brilliantly unified through the motives of the main rondo tune, though the keyboard textures are richly varied from one episode to the next. The witty syncopations and the interplay of fragments of the theme make the final peroration that much more satisfying.

Many works by **Franz Liszt** went through a series of revisions over the years, sometimes to appear in quite different versions or in similar versions but with different titles. Partly this was caused by Liszt's willingness to accept the criticism even of non-musical people (a sign of a certain insecurity on his side) and partly by the growth of his artistic aims and ideals. Certainly many of his early works were designed primarily to show off his own extraordinary pianistic skills, while later on he settled down to the business of becoming a "serious" composer. About 1834, as a dashing, handsome young piano virtuoso in Paris, Liszt had been introduced by the dramatist Alfred de Musset to George Sand and the Countess Marie d'Agoult. He soon began an affair with the Countess, who, the following year, left her husband and family to live with Liszt in Switzerland and Italy. During 1837 and the first months of 1838, Liszt composed a series of musical depictions of Switzerland for solo piano, publishing them in 1842 as *Album d'un voyageur*. The second item in the set was a pair of linked pieces entitled *Le lac de Wallenstadt* (*Lake Wallenstadt*) and *Au bord d'une source* (*Beside a spring*). He revised this set during the years 1848-54 and published it in 1855 as *Années de pèlerinage* (*Years of Pilgrimage*), *Volume I: Switzerland*. By this time *Au bord d'une source* had become a self-sufficient piece. The music is prefaced by a quotation from Schiller:

*In säuselnder Kühle
Beginnen die Spiele
Der jungen Natur.*

*In murmuring coolness
begin the games
of youthful Nature.*

Nature, in this case, plays her games in a sprightly waltz decorated with all the trills, arpeggios, and running figures that composers have found invaluable for suggesting the refreshing flow of water.

To this day, much of what we think we know about Franz Liszt comes from the earliest authorized biography, written by Lina Ramann and published in several volumes between 1880 and 1894. Liszt himself told Ramann that his biography should be more *fiction* than literal transcription; she painted an idyllic, idealized portrait of a saintly genius devoted to his art. While some of Ramann's errors have been corrected in recent years, the period of the 1830s has only begun to be investigated, and most of what her biography asserts about that period has been accepted without question by later writers. Recently, however, the young Liszt scholar Sharon Winklhofer has reconsidered this part of Liszt's life, with consequences for our understanding of the so-called "*Dante*" Sonata. One important reason for the unreliability of Ramann's biographical coverage of those years is that Liszt's affair with the Countess Marie d'Agoult, who had borne him three children, came to a rather bitter end, not one that reflected well on the composer. Ramann was a close friend of Liszt and of the woman who dominated most of the last part of his life,

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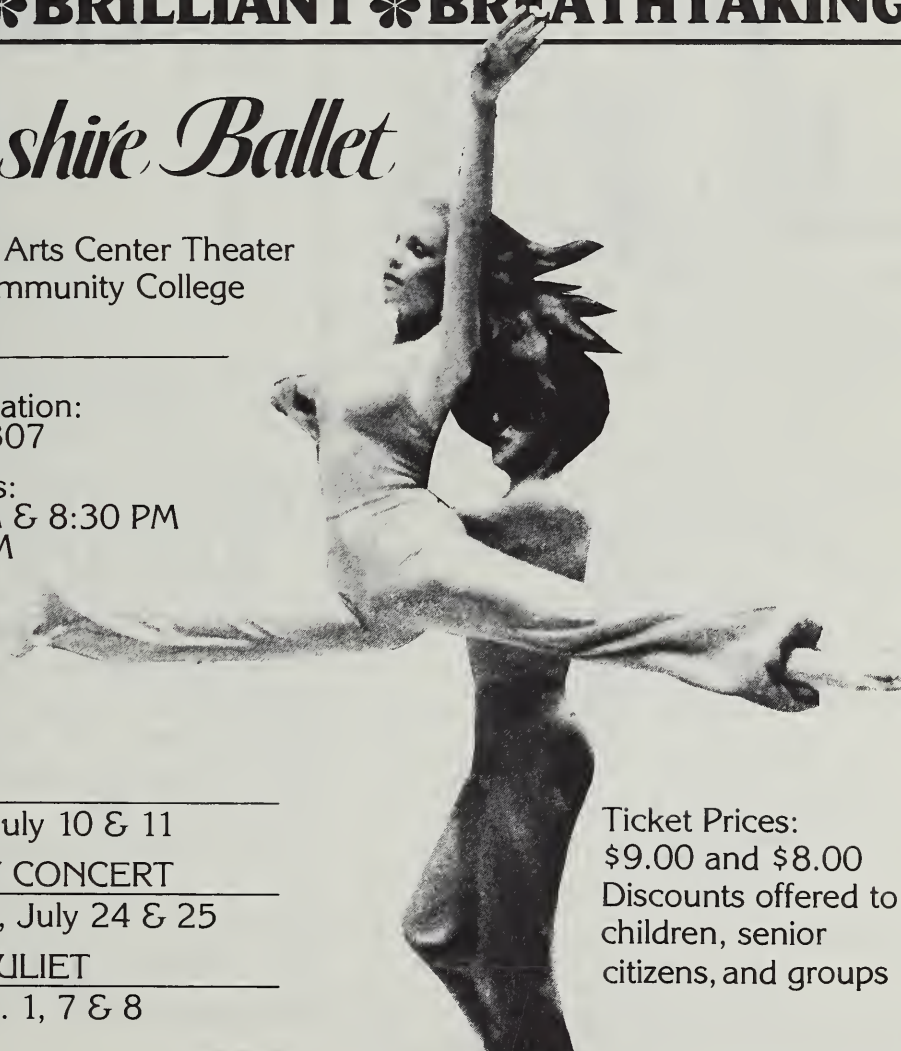
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the Princess Carolyne Sayn-Wittgenstein. Much of the material in the book was subtly twisted to make Liszt look good and his earlier mistress, the Countess, appear in a less favorable light.

All of this is by way of preface to explain that virtually everything written about Liszt and the *Dante Sonata* is simply wrong. The standard story of the work relates it to a period spent by Liszt and Marie in Bellagio, on the shores of Lake Como, beginning late in the summer of 1837. During that period, one of "inward bliss," we are told, the two lovers often spent the hottest part of the day in the shade of the tropical trees at the Villa Melzi, where they read the *Divine Comedy* while seated at the foot of Comolli's statue, "Beatrice leading Dante." It was here that Liszt composed his *Dante Sonata*.

Actually, there is plenty of evidence to indict this charming story on almost all counts: Liszt and Marie did not spend as much time in Bellagio



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as Ramann would have it; they made only one visit to the Villa Melzi and found Comolli's statue "common and deplorably vulgar"; they did not read the *Divine Comedy* during that stage of their relationship; and there is no evidence that Liszt had yet conceived or begun composing the sonata. Even the "inward bliss" that is supposed to have characterized this period was apparently not unending.

The history of the *Dante Sonata* actually begins a whole year later, in August 1838, which Liszt and the Countess spent in Lugano. There they began to read the *Divine Comedy* in earnest. Marie urged Liszt to make better use of his talents, but he found himself at a compositional impasse during much of the year. By early 1839 he was finding inspiration, for the first time, in the visual arts. He noted in his journal in February 1839 the first hint of several major compositions that were to come to fruition only many years later: symphonic compositions based on Dante and on Goethe's *Faust*. Meantime he planned three smaller works, one of which he identified as a *Fragment dantesque*, apparently the first reference to the *Dante Sonata*. On 26 September 1839, the Countess wrote to a friend that Liszt had just started that day a *Fragment dantesque* "which is sending him to the very Devil." He performed this work for the first time in Vienna some three months later. Late in 1840, during an English tour, Liszt informed the Countess that he had revised several sections of the work. He revised the work again in 1849, and it was published in Volume II of the *Années de pèlerinage* in 1858. The formal title came only at the very end of this long history, and it has more to do with a poem by Victor Hugo than one by Dante. As Liszt's relationship with Marie d'Agoult fell apart, he progressively revised the title to reduce the work's direct connection with the *Divine Comedy* (and the Beatrice-Dante relationship, which had been the lovers' own model); the final title, *Après une lecture de Dante*, is actually the title of a poem from Victor Hugo's *Les Voix*. The subtitle, *Fantasia quasi sonata*, was almost certainly inspired by Beethoven's *Moonlight Sonata*, which bears the same heading.

The sonata—in one extended movement—begins at once with the smell of sulfur and the vision of cloven hooves, opening with a series of bold tritones, that long-standing musical symbol for things diabolical. The work is a massive, supremely virtuosic exercise in the musical depiction of horrific images, the confused welter of sights, sounds, and smells that assaulted the character Dante as he entered into the Inferno: "There sighs, laments, and loud wails resounded through the starless air, which at first made me weep. Diverse tongues, horrible language, words of pain, tones of anger, loud and hoarse voices, and the sound of hands there made a tumult that whirls continuously through that ever-dark air, as sand in the whirlwind." It was a world that Liszt would recreate some fifteen years later for the first part of his *Dante Symphony*.

—Steven Ledbetter



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CIMAROSA Overture to *Il giorno felice*

MOZART Flute Concerto No. 2 in D, K.285d(314)

Allegro aperto

Andante

Rondo: Allegretto

JEAN-PIERRE RAMPAL

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NOTES

Domenico Cimarosa

Overture to *Il giorno felice*

Domenico Cimarosa was born in Aversa, near Naples, Italy, on 17 December 1749 and died in Venice on 11 January 1801. The date of composition of his cantata Il giorno felice (The happy day) is problematical. The earliest definitely established performance took place at La Fenice, the opera house in Venice, in 1803, after the composer's death, though there may have been a performance in Naples between 1775 and 1777. The overture is scored for two oboes, two clarinets, one bassoon, two horns, two trumpets, bass drum, and strings.

Though scarcely remembered today, Cimarosa was for a time one of the most popular Italian opera composers, and his fame spread far beyond the borders of Italy. He was raised in Naples and educated in the school of a monastery, where his mother obtained work as a laundress after the accidental death of his father. At the age of eleven or twelve he entered the Conservatory of S. Maria di Loreto, where he remained ten years, developing considerable skill as a violinist, keyboard player, and singer. But it was as a composer that he made his real mark. His fame became established in Naples especially after the departure of the popular opera composers Paisiello and Piccinni in 1776. By the following year he had his first premiere in Rome, and his work reached Venice in 1782, by which year he apparently moved there. From that point his fame became international. He was invited to a post in St. Petersburg in 1787; on his journey to Russia he was fêted in Vienna, Kraków, and Warsaw. After four difficult years in Russia (the operatic establishment was being cut back, partly to save money and partly, no doubt, because Catherine the Great was less interested in music than in other pastimes), Cimarosa went to Vienna in 1791, where, the following year, his opera *Il matrimonio segreto* (*The clandestine marriage*) brought him the most lasting fame. By this time he had become the most famous Italian opera composer of the day, his reputation remaining at a high mark until he was eclipsed by Rossini. His last years were troubled by political problems. He spent most of the late 1790s in Naples, where, in 1799, he composed a patriotic hymn supporting the republican forces that had occupied the city and proclaimed the "Parthenopean Republic"; the piece was first sung on 19 May at a ceremonial burning of the royal flag. By the end of June, unfortunately, royal forces recaptured the city, and though Cimarosa attempted to save himself by composing a cantata in praise of King Ferdinand, he was imprisoned in December. After four months of confinement (and a death sentence that was apparently commuted only at the urging of some powerful friends and admirers), Cimarosa was released. He went to Venice to compose a new opera, but his health was broken, and he died before completing it.

Cimarosa's legacy consists primarily of *Il matrimonio segreto*, which is still highly regarded as a classic Italian opera buffa of the pre-Rossini style. His overtures—including that to the little-known cantata *Il giorno felice*—follow the Italian models of the day in their melodic style and scoring,

with little in the way of symphonic development or contrapuntal elaboration.

—Steven Ledbetter

Wolfgang Amadè Mozart

Concerto No. 2 in D for flute and orchestra, K.285d(314)

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He wrote this concerto in 1778 at Mannheim for a Dutch amateur flutist named De Jean (or Deschamps or Dejong). The original score is lost. The work first appeared in print in Munich about 1800. The orchestra consists of the usual strings with two oboes and two horns. At this performance, Jean-Pierre Rampal plays his own cadenzas.

That Mozart did not like the flute seems to be a well-known fact, but one so generally accepted that it merits reconsidering. Didn't he write the most beautiful passages for the flute in his operas, symphonies, and piano concertos? But there is evidence—even strong evidence, as it seems. In 1777-78 Mozart stayed for a while in Mannheim on his way to Paris. Both cities brought him a maximum of disappointment. He did not get a secure position as a composer or even an invitation to write an opera. He had to return to his home town of Salzburg a beaten man.

On the other hand, he was well received by his fellow musicians, who, especially in Mannheim, were excellent masters of their craft. This town had a famous orchestra, perhaps the best of that time. Among its members was the noted flutist Wendling, of whom Mozart remarked, as the story goes: "He is not a piper and one need not always be in terror for fear the next note will be too high or too low; *he* is always right; his heart and his ear and the tip of his tongue are all in the right place, and he does not imagine that blowing and making faces is all that is needed; he also knows what '*adagio*' means." This is but a story: praising one flutist while striking out at all others does not sound like genuine Mozart, and, anyhow, the remark is against flutists, not the flute!

Wendling introduced Mozart to a rich Dutchman, De Jean, who had apparently returned from the colonies. He was a flute dilettante and commissioned Mozart to write him some concertos and quartets. He promised a good fee—200 florins. Mozart started work with zeal, and two weeks later the first work, the Flute Quartet in D, K.285, was completed. Soon after, Mozart lost interest, and when De Jean left Mannheim two months later, Mozart was ready with less than half of the promised works. This at least was the opinion of De Jean, who paid him only 96 florins.

Mozart's father, who had to stay behind in Salzburg, watched the situation with great concern. Money was scarce in the Mozart family. The son became evasive in his reports. He had failed to secure the money that was supposed to sustain him and his mother in Mannheim. In one of his letters to his father, Mozart explained that he got dried up when writing for an instrument he didn't like! This is the main and genuine source for

the above-mentioned legend. We dare say that when you view the situation as it really was, things begin to look different. At that time Mozart was in love with a young singer, Aloysia Weber (who was, by the way, a cousin of Carl Maria von Weber, the composer). Thus Mozart had things other than writing for the flute in his head. He loved Aloysia with the passion of a young man of twenty-one; he composed arias for her, taught her singing and music, and even made plans for a trip to Italy together. The girl, in fact, used him and discarded him soon after. Fate willed that some years later Mozart married her sister Constanze. We cannot help feeling that Mozart, in accusing the flute, had merely used a bad excuse! This may sound somewhat disrespectful, but careful reading of Mozart's letters shows that they do not always reflect his real feelings and often even form a screen for their concealment. As so often, the father was right when he wrote, "On with you to Paris!"

Mozart delivered the two flute concertos to De Jean. As recently as 1920, an oboe concerto in C major came to light in Salzburg. This work, written for an Italian named Ferlendis who was engaged in Salzburg, had long been missing; it was merely known that Mozart had composed it prior to his departure for Mannheim and Paris. The oboe concerto and the Second Flute Concerto are almost identical: it seems that Mozart, pressed for time, had taken the oboe piece, transposed it up a tone into D major, and had given it to De Jean. Shortly after his arrival, Mozart had shown the score of the oboe concerto to Friedrich Ramm, Mannheim's leading oboist, for whom he later wrote the oboe quartet, K.368b(370). Ramm had the concerto copied and played it several times



Mozart in 1777

with great success. We may therefore assume that De Jean recognized his flute concerto for what it was, an arrangement, and this may be the reason that he paid Mozart less than half the sum agreed upon. What De Jean did not realize is that, while Mozart had in his hurry mechanically transposed the orchestral parts, he had managed to improve the solo part. He now gave to it a final touch of logic and perfection. There are improvements in the virtuoso passages, but more impressive still is the turning of an incidental embellishment in the slow movement into an important and integral element of expression in the solo flute.

Reading the tempo indications, one might ask the meaning of "*Allegro aperto*," which appears in a number of Mozart's works of the same period. Its translation would be "an open Allegro," but its meaning has never been conclusively ascertained. The same indication can be found in the Violin Concerto No. 5 in A, K.219. Mozart had reached a first climax in concerto-writing in 1775 when he composed five violin concertos of rapidly increasing greatness. In these, the young Mozart did away with the Baroque tradition under which his elders still labored: a new harmonic structure and the gradually increasing dualistic contrast of themes were the new features. Following the achievement of the violin concertos, his new ways were expertly and concisely applied in the Flute Concerto.

It should be mentioned that in the first movement, the last measure of the orchestral tutti brings a figure with a trill, which is later taken up by the flute. It even becomes one of the main ingredients in the building-up of the solo part. It is further interesting to note that, in the recapitulation, in that return of the opening that so often merely repeats material already heard, some involvement is felt in the flute part that suggests the stronger impact of feelings we know from the violin concertos. The dreamlike mood of the slow movement has its origin in the F major of the oboe concerto, with a sudden flash into D minor soon after the beginning. The ensuing warmth of the second theme is strengthened by imitation between flute and violins. The third movement is a rondo, its main theme a variation, so to speak, of a theme to be born later: Blonde's aria of joy, "*Welche Freude, welche Lust*," in the *Seraglio*. This happy and serenade-like ending, as so often in Mozart, brings the winds of the orchestra into more prominence.

Close to the end there is a passage written in a more "learned" manner, a little fugato for flute and strings. When the concerto was edited for the complete Mozart edition in 1883, this passage caused some trouble: the available sources were either illegible or incorrect. The editor asked none less than Johannes Brahms to propose a reconstruction. This he did, and it was his version that was printed. When the oboe version was rediscovered, it showed what Mozart had actually done there. While Brahms had worked out an analogy between two entrances, Mozart had put in a slight irregularity, a proceeding of surprise so typical of him.

—Uri Toeplitz

Dr. Toeplitz, for many years the principal flutist of the Israel Philharmonic, is a scholar who specializes in Mozart's wind music.

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Tuesday, 3 August, 8:30 p.m.: Theatre-Concert Hall

Gheorghe Costinescu's *The Musical Seminar II*, a music-theatre piece for five instrumentalists, additional musicians, actors, and electronic tape

Wednesday, 4 August, 8:30 p.m.: Theatre-Concert Hall

Berkshire Music Center Orchestra

Theodore Antoniou, conductor

Works by Berio, Druckman, Ligeti, Antoniou, and Persichetti

All events except the Boston Symphony Orchestra, which requires a Berkshire Festival Ticket available at the Tanglewood Box Office, are free to Friends of Music at Tanglewood and open to the public for a \$4.00 contribution at the Main Gate.

Franz Liszt

A Symphony to Dante's *Divine Comedy*, for large orchestra and women's chorus

Franz Liszt was born in Raiding, Hungary, on 22 October 1811 and died in Bayreuth, Germany, on 31 July 1886. He composed the *Dante Symphony* in 1855 and 1856, though he had planned it as early as 1838. The first performance took place in Dresden on 7 November 1857. The first American performance took place at a concert given by the New York Philharmonic Society under the direction of Carl Bergmann on 2 April 1870. The symphony is scored for piccolo and two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tam-tam, harp, and strings; the final "Magnificat" adds a chorus of treble voices (Liszt specified either women or children).

The early nineteenth century saw a dramatic revival of interest in the work of Dante and especially in the *Divine Comedy*, which had been considered merely "bizarre" (Voltaire's word) in the Age of Enlightenment. During the entire eighteenth century Parisian publishers had brought out only three editions of Dante's poem; the four decades before 1840 saw sixteen new editions! Many things about the poem motivated this new interest, but surely one of the most important was the Romantics' view of Dante himself (or at least his persona as presented in the poem) as an alienated hero whose search for universal truths leads him through Hell, Purgatory, and Heaven. Liszt may have read desultorily in the *Commedia* as a young man, but his major connection with Dante during the early 1830s was by way of *La vita nuova*, which contained love poems in the tradition of the *dolce stil nuovo*, Italy's late contribution to and continuation of the troubadour tradition. The idealized relationship of Beatrice to Dante presented in that work served as a model for the Countess Marie d'Agoult and Liszt during the most halcyon period of their relationship, between 1834 and roughly 1839. Curiously enough it was about the time that Liszt and Marie began to read Dante's later—and immeasurably greater—work that their affair took on strains that were ultimately to lead to a complete and rather bitter break. In the meantime, though, the influence of Dante had led to one completed work (the *Fragment dantesque* for piano, later published as *Après une lecture de Dante*, *fantasia quasi sonata*) and the first inkling of the *Dante Symphony*. Liszt confided to his journal in February 1839, "If I feel within me the strength and life, I will attempt a symphonic composition based on Dante, then another on Faust—within three years." He ultimately made good those plans, but it took much longer than he had anticipated.

The first hint that the *Dante Symphony* was underway comes in a letter that Liszt wrote to Wagner on 2 June 1855. He was spending the summer working on *Prometheus*, for which he was writing some choruses. He noted, "As soon as they are finished, I shall go on to my *Dante Symphony*, which is already partially sketched." Wagner reacted immediately with a long letter filled with enthusiasm—and advice. On 7 June he wrote:

So—a "Divine Comedy"? That is certainly a splendid idea, and already I enjoy your music in advance. Yet I must discuss this a little with you.

That "Hell" and "Purgatory" will succeed, I have no doubt. As to "Paradise," however, I have some hesitation, and you already acknowledged it by planning to include choruses. For the Ninth Symphony [of Beethoven] (as a work of art) the last movement, with the chorus, is most assuredly the weakest part, it is merely important for historical reasons, because he discloses to us in a very naive way the embarrassment of a real tone-poet who does not know how (after Hell and Purgatory) he shall represent Paradise.

For Wagner, further proof of the problem is to be found in Dante's work itself, for he finds the *Paradiso* to be the weakest part, filled with theological symbols rather than the dramatic stories of souls in torment or purgation.

Liszt apparently found Wagner's argument (that no mortal could successfully depict the joys of Paradise) convincing. In any case, he composed the *Dante* Symphony in two movements only and never attempted to depict the final section of Dante's masterpiece. Instead he brought on a chorus of treble voices to conclude the *Purgatorio* with a *Magnificat*, designed to foreshadow—but not attain—heavenly joy.

Any attempt to recreate in music the intricate series of conversations that Dante has with the various personages that he encounters in Hell would be sheer folly. Only musical chaos could result. Instead Liszt chose an arrangement of his material that proved so effective that Tchaikovsky apparently based much of his *Francesca da Rimini* on it. The overall layout is in an ABA form, with music at the beginning and end that depicts the darkness, noise, confusion, and terror that strike Dante upon setting foot in Hell. It is preceded by an introductory passage depicting the fearsome inscription over the gates:

<i>Per me si va nella città dolente;</i>	Through me one goes into the city of woe;
<i>Per me si va nell'eterno dolore;</i>	through me one goes to eternal grief;
<i>Per me si va tra la perduta gente.</i>	through me one travels among the lost.
<i>Lasciate ogni speranza, voi che entrate.</i>	Abandon all hope, ye who enter here.

These lines are actually set to music, with Dante's words written into the orchestral parts. The first three lines are stated by trombones and lower strings. Then, for the final assertion, horns and trumpets solemnly intone a motive that will recur on several occasions, whereupon the whirlwind that continually drives the inhabitants of Hell begins.

For the contrasting middle section of this movement, Dante chose the most famous episode of the entire poem, the moving account of an adulterous love affair between Francesca da Rimini and her husband's brother Paolo Malatesta. The lovers had been surprised by the jealous husband, who had murdered them in the midst of their sin, consigning them to Hell. Yet the reader's sympathy remains throughout with the unhappy lovers as Francesca recounts their story. It is perhaps not accidental that Liszt should have chosen this particular episode; not only does it afford a splendid opportunity for musical variety, but also it allows Liszt to express himself on a subject that he knew intimately. The sin of Francesca and Paolo was surely the one that must have burdened his conscience most heavily, at least during his religious phases. This section too has a literary quotation from Dante written into one of the parts. A solo English horn sings Francesca's memorable words:

*Nessun maggior dolore
che ricordarsi del tempo felice
nella miseria.*

There is no greater pain
than to recall happy times
in misery.

An extended musical account of their love—part of it taking the form of an Andante amoroso in 7/4 time!—is interrupted by two muted horns in a chilling reminder: "*Lasciate ogni speranza. . .*" The whirlwind takes off again.

Dante ends his *Inferno* with a visit to the lowest pit of Hell, at the very center of the earth. He must then follow his guide through a passageway out the far side where he is able "to see again the stars." The imagery of the stars is of fundamental importance in Dante's scheme. Liszt opens the second movement with the transition from darkness to light, to the poet's sight of the stars and the vision of dawn rising "like the sapphire of the orient." The main body of the movement represents the striving of souls through Purgatory, undergoing the trials that will fit them for Heaven. The striving is depicted by a fugue which fills the central part of the movement. At its close, the treble voices enter with a text from the opening of the *Magnificat*:

*Magnificat anima mea Dominum
et exultavit spiritus meus
in Deo salutari meo.
Hosanna.*

My soul doth magnify the Lord
and my spirit hath rejoiced
in God my salvation.
Hosanna.

After the violence of Hell, Liszt provides a tranquil conclusion to the symphony, as we are left at the very entrance to Paradise. At the instigation of his mistress, the Princess Carolyne Sayn-Wittgenstein, who was always ready to meddle in his compositions, he wrote a fortissimo ending, but there is no doubt that the original one is far preferable.

—S.L.



An 1847 Liszt caricature

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ARTISTS

Jean-Pierre Rampal



Internationally acknowledged as one of the great virtuosos, flutist Jean-Pierre Rampal marks his 1982 summer transcontinental tour with performances at most of the major American music festivals, including both a recital and concert performance with the Boston Symphony Orchestra at Tanglewood. He also appears with the Philadelphia Orchestra at Mann Music Center, at Wolf Trap and Meadow Brook, and at New York's Mostly Mozart Festival, at which he has participated since its inception. In his ninth visit to the Hollywood Bowl since 1973, he also performs as soloist with the Los Angeles Philharmonic. During the regular season, Mr. Rampal tours the United States coast to coast in what has become a traditional New York recital series and giving recitals in Chicago, Philadelphia, Boston, Toronto, Los Angeles, and Washington, D.C., among other cities. The National Symphony Orchestra honored him with a gala birthday celebration in January 1982 at the Kennedy Center, and he has performed with virtually all the major orchestras. He has also conducted a number of important orchestras on both sides

of the Atlantic since his American conducting debut several seasons ago at the Mostly Mozart Festival in New York.

Born in Marseilles, Mr. Rampal had his first lessons with his father, who was first flutist with the symphony and flute professor at the conservatory. But his decision to become a flutist came later, under dramatic circumstances during World War II: in his third year of medical school he was called up for military labor service under the German occupation. Learning that his unit was destined for Germany, he went underground and hid in Paris, where he decided to attend some classes at the National Conservatoire and five months later was graduated with first prize in flute playing. After the liberation of Paris, he became first flutist with the Paris Opera, gave solo recitals on radio, and toured the music capitals of Europe with harpsichordist Robert Veyron-Lacroix.

Mr. Rampal is credited with singlehandedly giving rise to a worldwide renaissance of flute playing, not only by shedding new light on familiar music, but also through reviving long-forgotten works and adapting for flute much music originally written for other instruments. His programs range from music of the seventeenth century to the present day, with excursions into jazz, English folk song, Japanese classics, and the music of India. Numerous contemporary composers have dedicated works to him, and his award-winning recordings are international best-sellers. His many honors include the Leonie Sonning Prize, the Prix du President de la Republique, and the Academie Charles Cros. He is a Chevalier de la Legion d'Honneur and an Officier des Arts et Lettres. Mr. Rampal's

only previous Boston Symphony appearance was at Tanglewood in 1978.

John Steele Ritter

Pianist and harpsichordist John Steele Ritter was born in Louisiana and attended the Curtis Institute of Music in Philadelphia, where he was a student of Mieczyslaw Horszowski. He did graduate study in music at Northwestern University, at the University of Southern California, and at Yale University as a student of Ralph Kirkpatrick. A first-place winner in the Coleman Chamber Music Competition with the University of Southern California String Quartet, he has also participated in the Marlboro Chamber Music Festival. Since 1974, Mr. Ritter has played regularly in the United States and Canada with Jean-Pierre Rampal, with whom he has appeared on television with the Boston Pops and on "60 Minutes." He has performed as pianist and harpsichordist with the Los Angeles Philharmonic, as soloist with the Florida Philharmonic in a performance of Mozart's C minor piano concerto, and in chamber music ensembles at the Hollywood Bowl and at the Ojai Festival. Mr. Ritter is associate professor of music at Pomona College in Claremont, California, where he teaches piano and electronic music. He has recently recorded sonatas by Schubert, Moscheles, Weber, Dvořák, and Martinů with Jean-Pierre Rampal.

André-Michel Schub



André-Michel Schub made headlines around the world when he was named Gold Medal Winner of the sixth Van Cliburn International Piano Competition on 31 May 1981. He has since been honored by Mayor Koch with a Certificate of Appreciation in a New York City Hall ceremony, and he has been invited to perform at the White House. His 1981-82 season included two performances at New York's Carnegie Hall in recital and as soloist with the American Symphony Orchestra, performances with orchestras such as the National Symphony, the Indianapolis Symphony, and the Baltimore Symphony, and coast-to-coast recitals in the United States. He also made a European tour with debut recitals in London, Hamburg, Amsterdam, and other cities, as well as an appearance at the Helsinki Festival in Finland. In addition, his first recording for Vox Cum Laude was released during the fall of 1981. Next season, Mr. Schub is scheduled to perform with such symphony orchestras as those of Milwaukee, Atlanta, Cincinnati, Philadelphia, Minnesota, Honolulu, and New Orleans. He will also tour the People's Republic of China with the

Texas Little Symphony and will appear in Japan and Europe.

The twenty-eight-year-old New Yorker was born in France and came to the United States with his family when he was eight months old. His mother, a language professor, started teaching him piano when he was four, and as a child he was heavily involved in music, both playing the piano and composing. In New York, his teacher was Jascha Zayde. Mr. Schub went to Princeton University for a year, and then to the Curtis Institute in Philadelphia, where he studied with Rudolf Serkin. He made his formal recital debut in 1974 at Alice Tully Hall, and orchestral appearances have included the Boston Symphony Orchestra under Seiji Ozawa in October 1976, the New York Philharmonic under James Levine, the Cleveland Orchestra, the Indianapolis Symphony under John Nelson, the Chicago Symphony at Ravinia also under Levine, the Cincinnati Symphony, and the Toronto Symphony. Recital appearances have included Royce Hall at U.C.L.A., Pasadena's Ambassador College, and the Mostly Mozart Festival, and he has been an artist-member of the Chamber Music Society of Lincoln Center. Television appearances have included a "Live from Lincoln Center" performance with the Lincoln Center Chamber Music Society, the Boston Symphony Orchestra's "Evening at Symphony" PBS series, and ABC's "Good Morning America" hosted by David Hartman. Mr. Schub's additional honors include the 1977 Avery Fisher Award and first prize in the 1974 Naumburg International Piano Competition.

Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. Boston and New York also heard him in the spring of 1981 when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he

became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, Prokofiev, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. This summer, in addition to his Boston Symphony appearances at Tanglewood, Mr. Masur makes his debut with the Chicago Symphony Orchestra at the Ravinia Festival.

Tanglewood Festival Chorus **John Oliver, Conductor**



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and

such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra in-

clude music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver

Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

John Oliver and the Tanglewood Festival Chorus may be heard on Thursday evening, 26 August in the Theatre-Concert Hall at Tanglewood performing music of Weill and Dallapiccola, and Stravinsky's *Les Noces*.

Women of the Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Skye Hurlburt Burchesky
Mary Robin Collins
Joy Curtis
Alice Honner-White
Christine M. Pacheco
Nancy Lee Patton
Charlotte C. Russell Priest

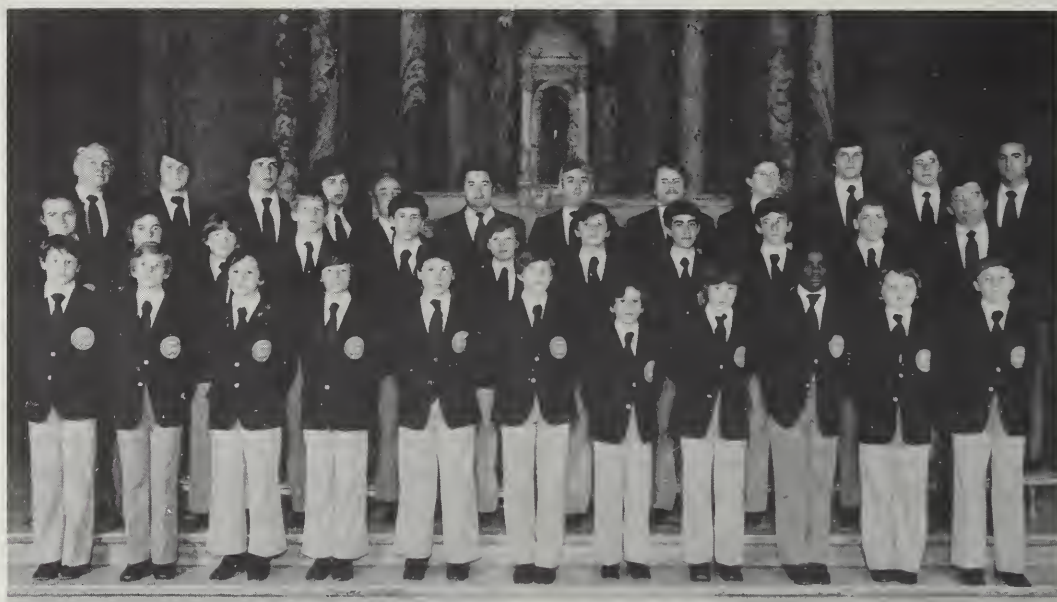
Mezzo-sopranos

Maisy Bennett
Barbara Clemens
Rhonda F. Cook
Ethel Crawford
Kitty DuVernois
Anne M. Jacobsen
Jane Lehman
Honey Meconi
Linda Kay Smith
JoAnne Warburton

Jean M. Scarrow, Manager
Susan Almasi, Rehearsal pianist



Boston Boy Choir
Theodore Marier, Director



Now in its eighteenth year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on

recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.



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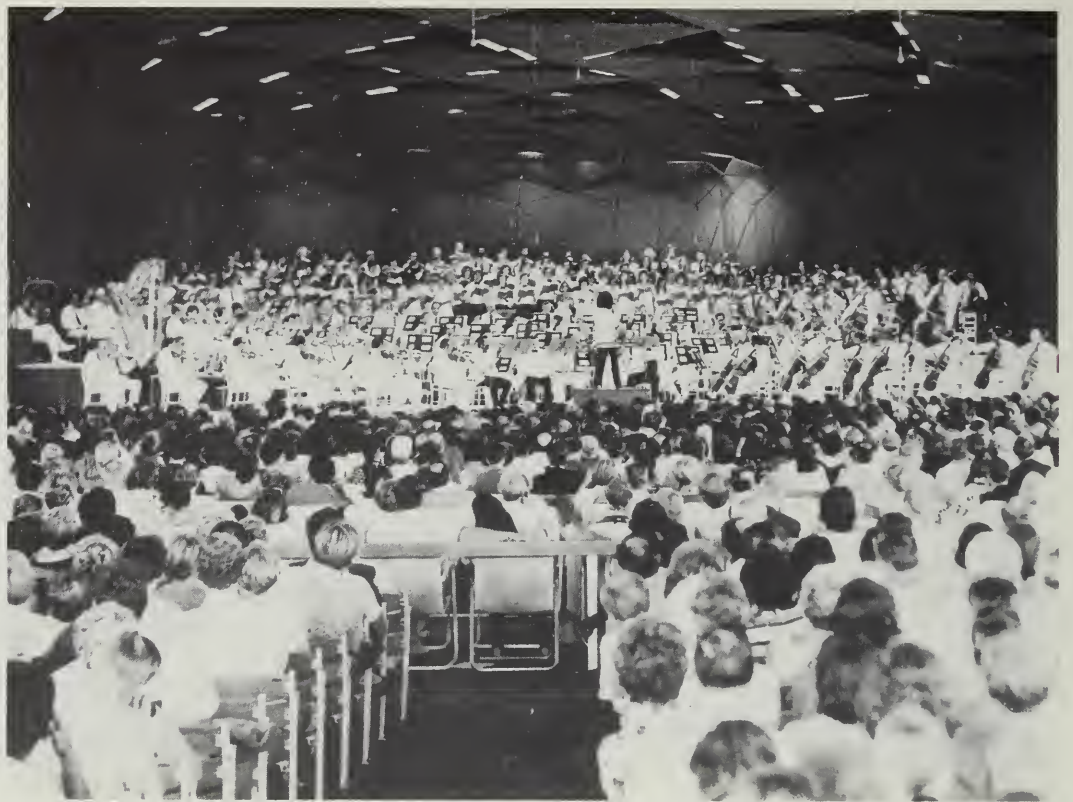
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Joseph Silverstein, Assistant Conductor



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STRAVINSKY *Scherzo fantastique*

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Andante rapsodico—
Allegro capriccioso, ma tempo giusto

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NOTES

Igor Stravinsky

Scherzo fantastique

Capriccio for piano and orchestra

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed the *Scherzo fantastique*, Opus 3, between June 1907 and March 1908. The dedicatee, Alexander Siloti, directed the first performance on 6 February 1909 at St. Petersburg. The work is scored for four flutes, three oboes, two clarinets, three bassoons, four horns, three trumpets, cymbals, celesta, two harps, and strings.

Stravinsky composed the *Capriccio for piano and orchestra* between December 1928 and September 1929 and finished the orchestration on 9 November of the latter year. Ernest Ansermet conducted the Paris Symphony Orchestra in the first performance on 6 December 1929; the composer was soloist. In addition to solo piano, the score calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (second doubling E-flat clarinet, third doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, a solo string quartet consisting of violin, viola, cello, and bass, and the normal complement of strings.

Every great composer—even one so distinctive and original as Stravinsky—begins in a tradition. Stravinsky grew up in a musical family (his father was a leading operatic bass and possibly Tchaikovsky's favorite singer), so he naturally knew a great deal of music through early subconscious absorption. Stravinsky's early *Scherzo fantastique* contains reflections of much earlier music from Germany, France, and Russia. Stravinsky conducted some performances late in his life—a half-century after he had composed it—and was pleased to discover that the music did not embarrass him. By then, of course, he was able to recognize and identify all of the various influences, citing his teacher Rimsky-Korsakov, but more especially Tchaikovsky, Mendelssohn, Dukas, Wagner, and Debussy. The work expands Stravinsky's exploitation of musical chromaticism, but in one respect, at least, it is utterly atypical of the later composer: he himself noted late in life that the phrases were all of an even four measures' length "which is monotonous," but in that respect he was closer to the tradition of the past than to his own future creations.

Robert Craft once asked Stravinsky what reaction Rimsky-Korsakov had had to his compositions. Stravinsky's response: "He had seen the manuscript of my *Scherzo fantastique*, but his death prevented him from hearing it. He never complimented me; but he was always very close-mouthed and stingy in praising his pupils. But I was told by his friends after his death that he spoke with great praise of the *Scherzo* score."

Of all the composers in the Russian tradition, Stravinsky felt closest to Tchaikovsky. This feeling was only confirmed when, in 1928, he composed his ballet *The Fairy's Kiss*, based on the music of Tchaikovsky. After completing that task, which he found to be a sympathetic and delightful one, Stravinsky wished to write some of his own music with the melodic quality and charm of Tchaikovsky's. He also felt the need of a new piano concerto, since he had already performed his Piano Concerto of



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1924 many times in Europe and America. The result was the *Capriccio for piano and orchestra*, a charming bow to the convention of the Baroque concerto grosso, in which the body of strings contains its own solo ensemble within itself, adding another measure of variety to the color of the score. He composed what became the last movement, the *Allegro capriccioso*, first. It became the germ of the entire composition and eventually dictated the title of the whole. Throughout the work the piano has a less percussive part than had been the case in the earlier concerto. Though no one would ever confuse Stravinsky's music with Tchaikovsky's, the influence of the earlier master as Muse makes itself everywhere felt.

—Steven Ledbetter

Hector Berlioz

Symphonie fantastique, Opus 14

Hector Berlioz was born in Côte-Saint-André, Isère, on 11 December 1803 and died in Paris on 8 March 1869. His first major composition, the *Symphonie fantastique*, was composed in the spring of 1830 and first performed on 5 December of the same year. It is scored for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, two ophicleides (replaced here by tubas), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.

The *Symphonie fantastique* is one of those works that makes and marks a composer's reputation forever. From the beginning it was Berlioz's best-known composition and has remained so to this day. It set in the public's mind the notion that Berlioz wrote program music for massive orchestra with unusual scoring—a point that is partly true but very misleading if taken as the whole story. The work is most famous for its brilliantly imaginative orchestration and for Berlioz's use of a single melody, called the *idée fixe*, in all five movements. It has been claimed that the symphony is unified by this melody in the same way that the Franck symphony, say, is unified by the recurrence of musical material in several movements. But if the presence of the *idée fixe* were all that held the symphony together, it would be a pretty shabby bit of cobbling, since the tune really plays a very minor role in the three middle movements. For all its renown as the quintessential romantic symphony, the *Symphonie fantastique* is really balanced on classical principles, organized in palindromic fashion around a slow movement at the center with two movements in characteristic dance meters (waltz and march) surrounding it, and large-scale fast movements at the beginning and end; moreover, the whole is laid out in a logical harmonic plan (though the logic is not lacking in surprises).

The direct impetus for the composition of the symphony arose from a performance of *Hamlet* that Berlioz attended in Paris on 11 September 1827. The Ophelia in that performance was an English actress named Harriet Smithson. It was love at first sight, inspired by a literary work, and apparently hopeless, though Berlioz spent some months trying to bring himself to the attention of the actress. He began to plan in his mind a symphony, which he referred to as *Episode from the Life of an Artist*, but his

emotional upheaval made it impossible for him to compose. But when he heard some malicious (and untrue) rumors about a supposed affair that the actress was having with her manager, the news acted on him like a dash of cold water in the face and gave him enough objectivity to allow the composition to proceed in a variation of the original plan: the "episode" now had a distinctly cynical ending, which Berlioz confided to a friend, Humbert Ferrand, on 16 April 1830. In most of its details it corresponds to the final form of the symphony except for the fact that he originally placed the slow movement second and the waltz third; by reversing the pattern later, he achieved the balanced palindromic symmetry alluded to above. The "program" of the symphony went through a number of versions (and the composer himself was ambivalent as to whether it was necessary or desirable). Here is its final form:

PROGRAM

of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I

REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II

A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III

SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath. — A roar of joy at her arrival. — She takes part in the devilish orgy. — Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

The program certainly played a role in inspiring Berlioz's music, especially the brilliantly inventive orchestration, which served as a school for composers for decades. Some of the actual thematic ideas in the symphony, and one entire movement, predated the definitive version that Berlioz gave them here. The opening slow section of the first movement includes an entire passage from an early Romance that he had composed before coming to Paris, while in the throes of a youthful and hopeless love. He found the music so appropriate that he put it in the symphony literally before destroying its original form. The famous *idée fixe* melody was first used in Berlioz's cantata *Herminie*, written in 1828 in an unsuccessful attempt to win the Prix de Rome; but the cantata has been forgotten (though recently recorded by Sir Colin Davis with Dame Janet Baker for the first time), while the melody is now known everywhere through Berlioz's treatment of it in the symphony. It appears in the first Allegro, a soaring, yearning theme that gradually aims higher and higher in its expressive longing. As mentioned above, the theme recurs in all of the movements in some form. In the waltz of the second movement, it functions as a kind of Trio; in the third movement it is a brief tense interlude over tremolo strings. Its appearance in the fourth movement is dramatic enough, though it was not part of the original structure of the music. Berlioz composed this march for his unfinished opera *Les Franc-Juges* (he claimed to have written this richly colorful music in a single night). When he decided to insert that music into the symphony as the "March to the Scaffold," there remained only the problem of fitting in the *idée fixe*. Simplicity itself: four measures for unaccompanied clarinet rather gruesomely recall the sweetheart he has murdered, just before the guillotine blade falls. In the last movement, however, the *idée fixe* once again forms part and parcel of the musical material, though in a vulgarly parodistic form. (Having conceived this cynical ending to his story, Berlioz

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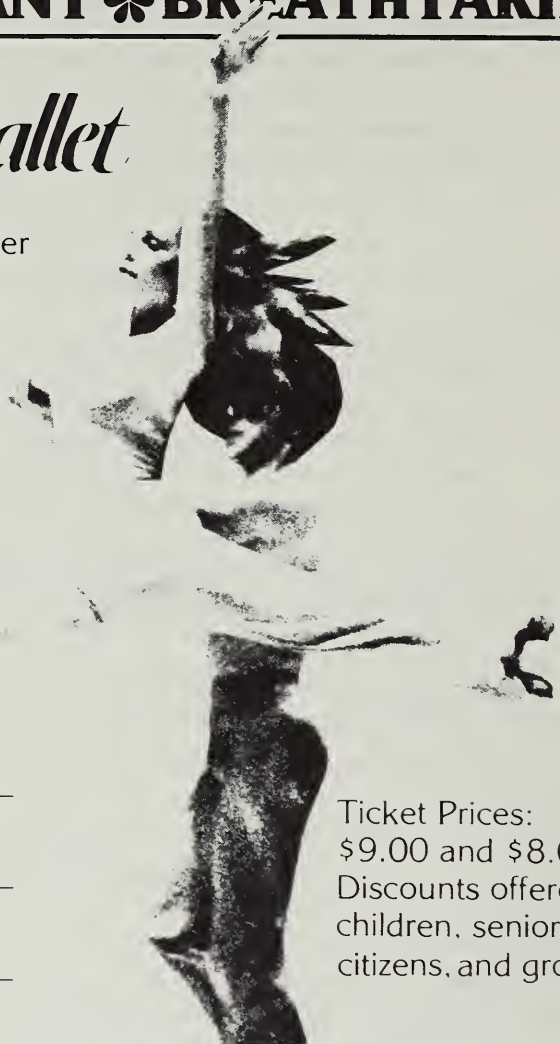
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was worried that it might offend Harriet Smithson—once he discovered that the rumor that so upset him was untrue—so he ventured to claim inspiration for this witches' sabbath from Goethe's *Faust*.) Here his orchestral imagination is fully unleashed to create new effects that many have since welcomed into their music.

It is in the last two movements that Berlioz is most characteristically a romantic, but our view of the symphony—and of its composer—is seriously skewed if we overlook the strong link with the best traditions of the past. For Berlioz, Beethoven in the field of the symphony and Gluck in the field of opera were paramount because of their high seriousness. Though endowed with a rich sense of humor, he took music very seriously and spent most of his life attempting to persuade others to do the same. It was his tragedy that he lived in a period of French culture when clever superficiality was the order of the day and a serious approach to music (or any other art) was just about the last thing imaginable. Still, the art of Berlioz remains for us to encounter, and his growing reputation in recent decades would seem to indicate that his goals are at last, to some extent anyway, being understood.

Incidentally, the composer's gambit in writing this symphony to bring himself to the attention of the woman for whom he had conceived such a violent passion was effective. He married Harriet Smithson, but—alas—the match turned out to be a singularly unfortunate one. So much for the romantic happy ending.

—S.L.



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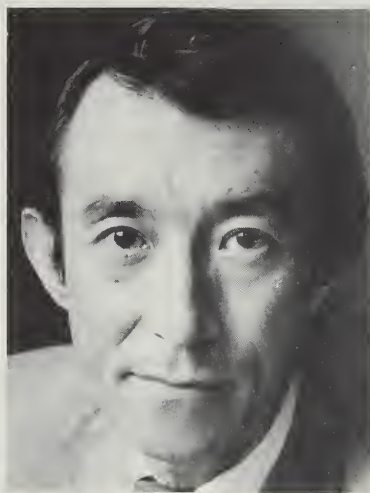
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ARTISTS

Hiroshi Wakasugi



General music director of the Düsseldorf Opera, chief conductor of the Cologne Radio Orchestra, resident conductor of the Kyoto Symphony, and one of the most prominent conductors in his native Japan, Hiroshi Wakasugi made his American debut with the Boston Symphony Orchestra at Tanglewood last summer and was immediately reengaged for the 1982 Tanglewood season. Mr. Wakasugi founded the Yomiuri Nippon Symphony Orchestra, of which he is still principal conductor, in 1965, and under his direction it has become one of Japan's leading orchestras. His extensive guest engagements in Europe have included appearances with the Berlin Philharmonic, the Berlin Radio Symphony Orchestra, the symphony orchestras of Vienna, Bamberg, and Stuttgart, the Stockholm Philharmonic, the Zurich Chamber Orchestra and Tonhalle, the BRT Philharmonic of Brussels, and the radio orchestras of Hannover, Hamburg, Bavaria, Denmark, and Helsinki. He has been chief conductor of the Cologne Radio Symphony since 1977, touring with them extensively and performing

throughout Europe as well as in Japan and Hong Kong.

Born in 1935 in Tokyo, Mr. Wakasugi studied with Hideo Saito and Nobori Kaneko. After establishing the Yomiuri Nippon Symphony Orchestra he was awarded the Artistic Prize of the Japanese Cultural Ministry in 1967, and his importance to the Japanese music world is reflected in the listing of works which he has conducted as Japanese premieres, including Debussy's *Martyrdom of St. Sebastian*, Schoenberg's *Gurrelieder* and *Pelleas und Melisande*; Wagner's *Parsifal*, *Flying Dutchman*, and *Das Rheingold*; Strauss's *Ariadne auf Naxos*, Penderecki's *St. Luke Passion*, Berlioz's *Les Troyens*, and Boulez's *Le Marteau sans maître*. As founder and musical director of the Tokyo Chamber Opera Theatre, Mr. Wakasugi's Japanese premieres have also included Monteverdi's *Coronation of Poppea*, Busoni's *Arlecchino*, Poulenc's *Mamelles de Tirésias*, and Britten's *Curlew River*.

André-Michel Schub



André-Michel Schub made headlines around the world when he was named Gold Medal Winner of the sixth Van Cliburn International

Piano Competition on 31 May 1981. He has since been honored by Mayor Koch with a Certificate of Appreciation in a New York City Hall ceremony, and he has been invited to perform at the White House. His 1981-82 season included two performances at New York's Carnegie Hall in recital and as soloist with the American Symphony Orchestra, performances with orchestras such as the National Symphony, the Indianapolis Symphony, and the Baltimore Symphony, and coast-to-coast recitals in the United States. He also made a European tour with debut recitals in London, Hamburg, Amsterdam, and other cities, as well as an appearance at the Helsinki Festival in Finland. In addition, his first recording for Vox Cum Laude was released during the fall of 1981. Next season, Mr. Schub is scheduled to perform with such symphony orchestras as those of Milwaukee, Atlanta, Cincinnati, Philadelphia, Minnesota, Honolulu, and New Orleans. He will also tour the People's Republic of China with the Texas Little Symphony and will appear in Japan and Europe.

The twenty-eight-year-old New Yorker was born in France and came to the United States with his family when he was eight months old. His mother, a language professor, started teaching him piano when he was four, and as a child he was heavily involved in music, both playing the piano and composing. In New York, his teacher was Jascha Zayde. Mr. Schub went to Princeton University for a year, and then to the Curtis Institute in Philadelphia, where he studied with Rudolf Serkin. He made his formal recital debut in 1974 at Alice Tully Hall, and orchestral appearances have included the Boston Symphony

Orchestra under Seiji Ozawa in October 1976, the New York Philharmonic under James Levine, the Cleveland Orchestra, the Indianapolis Symphony under John Nelson, the Chicago Symphony at Ravinia also under Levine, the Cincinnati Symphony, and the Toronto Symphony. Recital appearances have included Royce Hall at U.C.L.A., Pasadena's Ambassador College, and the Mostly Mozart Festival, and he has been an artist-member of the Chamber Music Society of Lincoln Center. Television appearances have included a "Live from Lincoln Center" performance with the Lincoln Center Chamber Music Society, the Boston Symphony Orchestra's "Evening at Symphony" PBS series, and ABC's "Good Morning America" hosted by David Hartman. Mr. Schub's additional honors include the 1977 Avery Fisher Award and first prize in the 1974 Naumburg International Piano Competition.



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Gloria

Credo

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Igor Stravinsky
17 June 1882—6 April 1971



The 100th anniversary of Stravinsky's birth is being celebrated during the 1981-82 season.

Igor Stravinsky shared with his friend and occasional collaborator Pablo Picasso the type of mind that constantly sought out and explored new artistic realms—to such an extent, in fact, that both men were accused at times of lacking an individual style, of moving modishly from one artistic “line” to another. In both cases their careers lasted for many decades, during which the worlds of art and music were surprised by several unexpected twists and turns of approach. It is

also perhaps true that they both had their greatest influence in the first half of their long careers; however significant individual works of the last decades may have been aesthetically, they never had the kind of earthshaking effect that Picasso's *Les demoiselles d'Avignon* or Stravinsky's *Le Sacre du printemps* had a half-century earlier.

Stravinsky's earliest mature compositions (following such traditional student fodder as a conservative but highly fluent symphony composed while he was studying with Rimsky-Korsakov) were composed for Diaghilev's Ballets Russes, which meant premieres in Paris and European fame almost overnight if the work scored a success. And successes he had—one after another: *The Firebird*, *Petrushka*, *Le Sacre du printemps*, each more daring than the one before, each extending the language of western art music by several degrees. These large-scale ballets requiring elaborate sets and huge orchestras were the last works Stravinsky was to compose of that size.

It was World War I first of all, then general economic conditions and the composer's own growing interest in using smaller ensembles, that induced him to turn from the enormous scores of the pre-war years to new genres after the war. This change went hand in hand with what was perceived as a major about-face stylistically, as if Stravinsky were perversely turning his back on the music and the audience that he had cultivated so successfully in the earlier years. During the three decades from 1920 to 1950, Stravinsky was ranked (along with Paul Hindemith) as the great opponent of the new atonal sounds emanating from Vienna, although Stravinsky's concept of

tonality was always highly idiosyncratic and was recreated afresh in any given piece. Still, if the critics felt that Schoenberg and company were destroying the traditions of Western music with their new "systems," they could always hail Stravinsky as the "neo-classical" composer who showed that tonality had not yet wrung itself dry.

"Neo-classical" is the term most frequently employed to describe Stravinsky's music during these middle decades of his life, especially after he had adapted some music by the eighteenth-century composer Pergolesi into the ballet *Pulcinella* and followed it with a series of works over the years that suggested "classical" inspiration: the Sonata for piano, *Oedipus Rex*, *Apollo*, the Symphony of Psalms, the Violin Concerto, the Symphony in C, and *The Rake's Progress*. The trouble is that the "classical" part of "neo-classical" must be interpreted in several entirely different ways if it is to be applied sensibly to such a diverse collection of pieces. In fact,



Stravinsky continued to outrun attempts to pigeonhole his art, rarely failing to catch the musical world off guard.

The biggest surprise to observers of Stravinsky's career came after the completion of his most overtly "neo-classical" score, *The Rake's Progress* (modeled in many respects on Mozart's *Don Giovanni*), when he suddenly (as it then appeared) embraced the Schoenbergian system of serialism—though, characteristically, always using it in a way quite different from Schoenberg. Actually, the final serial phase of his career can be seen (with the excellence of hindsight) to have developed quite normally out of Stravinsky's polyphonic concerns, which he once again carried to a logical conclusion.

Throughout all these changes, through some sixty years of active composition, Stravinsky remained true to himself. The proof of this statement is that no matter what style he chose to use, there is never any doubt as to the identity of the mind behind the music. Few composers are so immediately recognizable; many of his works can be identified at once from a single chord. Indeed, Stravinsky's ear reveled in precise, unique, individual sounds. What might seem to another listener, say, a simple C major triad was to Stravinsky a very precise discovery—different in quality and timbre and spacing and effect from every possible C major triad. Because of this very specificity of his hearing, Stravinsky insisted on composing all his works at the piano, so that he could maintain constant contact with the *matière sonore*, and test at every step the actual effect of his compositions. Not for him the airy realms of theory. Music was something solid, almost tangible. As a result, he left a

large body of work that, without exception, "sounds."

Stravinsky's youth fell in the declining years of late romanticism, a period when extravagant claims were made as to the expressive powers of music. In reaction to that mode of thought, Stravinsky always played down any references to expressiveness in his own music; he insisted that when composing he thought of only two things—"pitch and rhythm." He argued this aesthetic in his Norton lectures at Harvard, later published as *The Poetics of Music*. But experienced listeners to Stravinsky's music will each have a large personal list of passages from many different works in which pitch and rhythm have been manipulated with extraordinary skill and refinement to produce a thing of clarity, shapeliness, beauty, and, yes, emotional force.

— Steven Ledbetter



Celebrating Igor Stravinsky

The Boston Symphony Orchestra's retrospective of Igor Stravinsky's music continues this summer at Tanglewood with performances of *Le Sacre du printemps* (Friday, 30 July) and *The Song of the Nightingale* (Saturday, 31 July), *Oedipus Rex* and the *Symphony of Psalms* (Friday, 6 August), the *Octet* (Sunday, 8 August), *Petrushka* (Friday, 13 August), and, with the Tanglewood Festival Chorus, *Les Noces* (Thursday, 26 August).

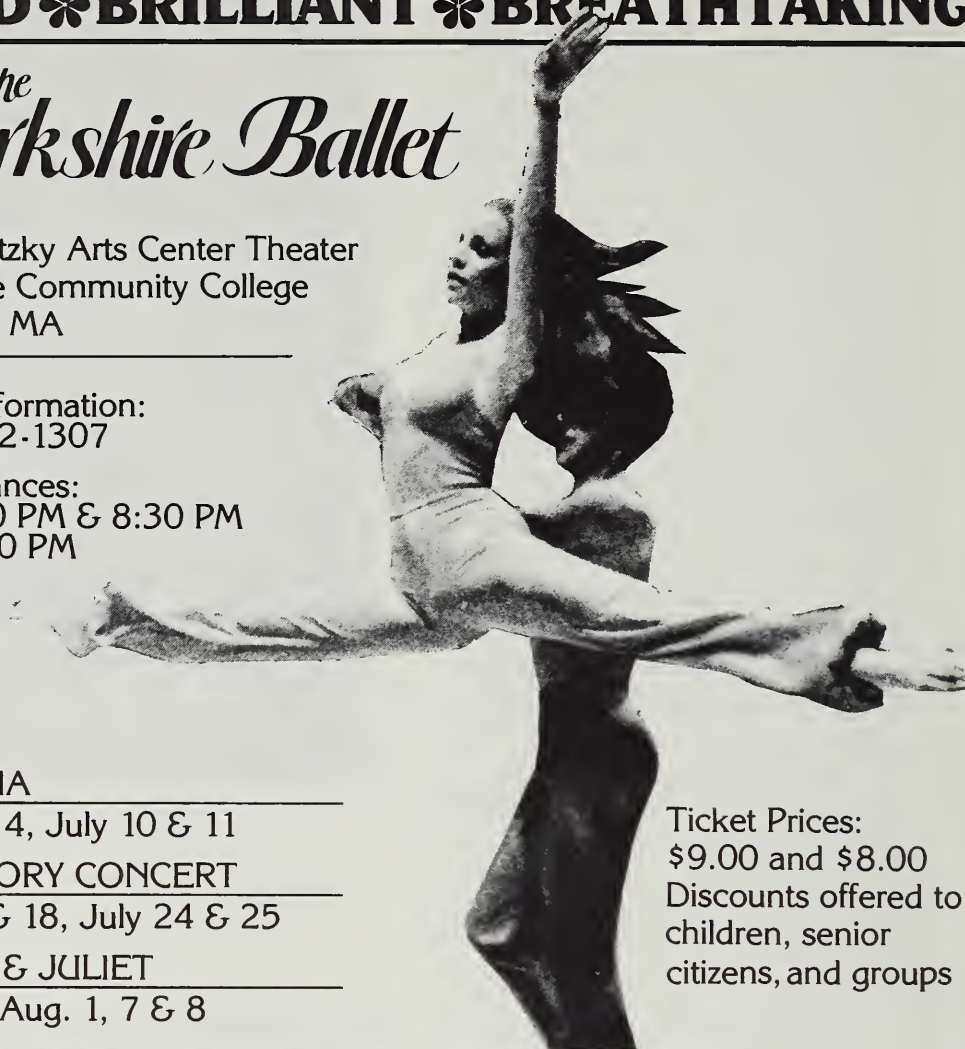
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NOTES

Igor Stravinsky

Choral Variations on J.S. Bach's *Vom Himmel hoch da komm' ich her* Mass

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed his arrangement of J.S. Bach's canonic variations on the old Lutheran Christmas hymn *Vom Himmel hoch da komm' ich her* in the last few days of 1955 and the first five weeks of 1956. The first performance, conducted by Robert Craft, took place at the Ojai Festival in California on 27 May 1956. The score calls for mixed chorus and an orchestra of two flutes, two oboes and English horn, two bassoons and contrabassoon, three trumpets, three trombones, harp, violas, and double basses.

The Mass was composed in two stages: Kyrie and Gloria in 1944, the rest in 1947. Ernest Ansermet conducted the first performance in Milan at La Scala on 27 October 1948. The score calls for a chorus of treble, alto, tenor, and bass voices (Stravinsky specifies children's voices for the two upper parts, but the work is far more frequently performed with women's voices), and ten wind instruments: two oboes, English horn, two bassoons, two trumpets, and three trombones.

Stravinsky's arrangement of Bach's intricate set of canons in variation form on a hymn tune by Martin Luther might never have come about were it not for the centuries-old civic rivalry of the Italians. Stravinsky had composed his *Canticum Sacrum*, which had been commissioned for performance by the organizers of the Venice Biennale International Festival of Contemporary Music as an homage to Venice, in honor of the city's patron saint, the evangelist Mark, and designed for performance in the Saint's own cathedral. But the *Canticum Sacrum* was rather short, and Stravinsky wanted another new work on the program. He had become interested in the work of the late Renaissance composer Gesualdo several years earlier, and he proposed to the festival committee that he complete one of Gesualdo's sacred choral works that had come down to the present lacking two voice parts, and add to it a few other Gesualdo pieces. The committee objected that Gesualdo was a Neapolitan; his music would not be performed in the sacred precincts of Venice's principal church. So Stravinsky put off his reconstruction of Gesualdo for several years and turned instead to the music of Bach (who, being a German and not an Italian from some other city, was more acceptable).

Bach composed his work to mark his entry into Christoph Mizler's Society of the Musical Sciences in Leipzig in 1746. Since strict canons were regarded as the most "scientific" kind of composition, Bach presented a brilliantly technical set of canons based on Martin Luther's Christmas hymn *Vom Himmel hoch da komm' ich her*. Stravinsky took Bach's work, in five variations, and orchestrated the whole, prefacing it with a version of Bach's harmonization of the chorale as found in the Christmas Oratorio. But he has not simply divided Bach's organ lines up among the instruments of the orchestra; rather, he has sometimes added independent counterpoint and created new canons in the second and third variations. He also put the second, third, and fourth variations in different keys

(G, D-flat, and G respectively), retaining Bach's original C major for the rest. And he calls for a chorus to sing the chorale melody itself, highlighting the origin of the work in a congregational song.

*Vom Himmel hoch da komm' ich her,
Ich bring' euch gute neue Mär.
Der guten Mär bring' ich so viel,
Davon ich sing'n und sagen will.*

From heaven above I come hither,
I bring you good new tidings.
I bring great good tidings,
Of which I want to sing and speak.

After a period of some years during which Stravinsky rebelled from the church of his youth, he returned to the Russian Orthodox faith in 1926. Yet when he decided to compose a Mass, he set the text of the Roman Catholic service. His reason was simple: he wanted performances, and he wanted to be able to include instruments in the ensemble ("I can endure unaccompanied singing in only the most harmonically primitive music"). Since the Russian Orthodox church prohibits the use of any instruments at all, it was necessary to follow a different rite. Stravinsky felt that it was absolutely necessary to be a believer in order to compose music for church use, "and not merely a believer in 'symbolic figures,'" he said, "but in the Person of the Lord, the Person of the Devil, and the Miracles of the Church." Elsewhere he commented, "Religious music without religion is almost always vulgar."



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The work was begun during 1944, some time after the composer had found a few Masses of Mozart in a second-hand music store in Los Angeles. "As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one."

Presumably what Stravinsky meant by "a real one" is a Mass setting that functions first and foremost in the liturgy, a work designed to highlight and project the liturgical text in the clearest possible way, not a kind of sacred symphony, as the Mass compositions of Mozart and Haydn are. Stravinsky's decision is immediately apparent in the music. The chorus sings almost throughout homophonically (that is, in chordal texture, with the words spoken at the same time in all parts) rather than in long polyphonic lines, which would overlap one another and muddy the listener's understanding of the words. Much of it is almost chanted, rather in the style that Stravinsky may well have heard as a youth, with a steady forward movement of the text, but with irregular rhythms determined by linguistic accentuation. Even the instrumental ensemble is designed more to support the voices than for any other function; it never overpowers the text. Listeners today who may be familiar with recordings of the famous fourteenth-century Mass by Guillaume de Machaut are likely to be struck by certain similar kinds of sonority in Stravinsky's work. Indeed, Machaut has occasionally been cited as one of Stravinsky's influences in the conception of this score. But the composer himself responded to that notion once: "Incidentally, I heard Machaut's Mass for the first time a year after mine was composed, and I was not influenced in my Mass by any 'old' music whatever, or guided by any example."

It is too strong to say that Stravinsky was guided by no example at all. Certainly he follows the traditional pattern of Mass composers (though perhaps only subconsciously) in setting the most verbose texts—the *Gloria* and *Credo*—in rapid-moving syllabic form, while allowing the musical line to expand and dominate in those movements that have very short texts (*Kyrie*, *Sanctus*, and *Agnus Dei*). This careful attention to the niceties of text projection makes Stravinsky's Mass perhaps the single most suitable Mass composition for actual church performance during the celebration of the liturgy than any Mass composed since the end of the Renaissance.

—Steven Ledbetter

Text for the Mass begins on page 60.

Franz Joseph Haydn
31 March 1732—31 May 1809



The 250th anniversary of Haydn's birth is being celebrated during the 1981-82 season.

He was born into modest circumstances in a tiny village on the periphery of empire, but he died the most famous and beloved composer in the world. He was the "self-made man" incarnate, though without any of the smugness sometimes implied by that designation. Largely self-taught, and ever experimenting throughout his long life, he was enormously innovative and influential, yet managed never to lose his hold on the musical public. Fame came quickly when his symphonies and string quartets began circulating in the 1760s—and it was so marked that unscrupulous publishers found it to their advantage to pass off other composers' works as his. Working for decades largely alone, free of outside influences and pressures—except the constant demand that he please his princely patron—he was (as he himself said) "forced to become original." This was Joseph Haydn, the oldest composer whose

works seem made to measure in the repertoires of our symphony orchestras (we sometimes hear older composers in symphonic concerts, to be sure, but then we have to import instruments no longer part of the domestic economy of a standard orchestra, and the music is pointedly identified as "early").

He wrote voluminously in every medium that existed in his day (and a few that he created almost single-handedly). He was justifiably proud of his own works, but he never lost a modesty that is as rare as it is becoming, so that when he encountered the operas of Mozart in Vienna or the oratorios of Handel in London he readily acknowledged their mastery—and the opportunity to learn. The friendship between Haydn and Mozart, twenty-four years his junior, is one of the most heartwarming aspects of both their lives. United by mutual respect and admiration, each loved the music of the other frankly and without envy—and each learned from the other. Typical of Haydn's generous nature is his warm comment to Leopold Mozart upon making the acquaintance of Wolfgang: "Before God, and as I am an honest man, your son is the greatest composer known to me in person or by name."

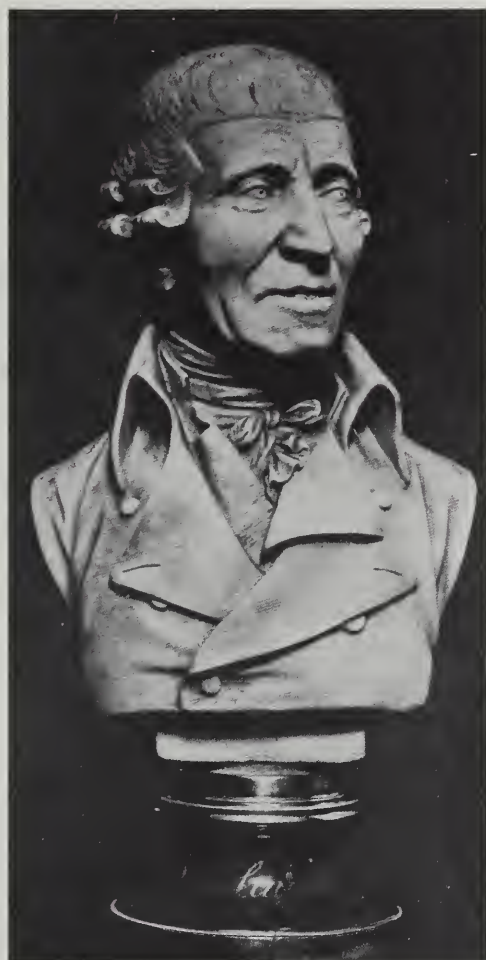
Haydn's music reached ever wider audiences and achieved the remarkable feat of being at once the most advanced works of their type and the most popular with the general music-loving audience. In fact he reached his greatest popularity with the last symphonies and the two great oratorios composed following his English experience. Thereafter he wrote less, but explored new horizons—particularly in some symphonically conceived Mass settings and elaborate piano trios.

For years it has been a

commonplace to call Haydn the "Father of the Symphony" or the "Father of the String Quartet." While his role in creating those genres is undeniably crucial, it may make more sense today to look at the broader perspective: Haydn was fortunate enough to come along at a time of social change, when the public concert was becoming the standard means of delivering music to an audience. And he wrote many of his works—certainly most of the best-known pieces—for a concert situation similar to the one we know today. There were, of course, hundreds of other composers alive

at that time, but it is Haydn we remember. His works remain the core and backbone; we treasure their wit, their endlessly imaginative melodic and harmonic variety, their rhythmic life, and their architectural invention. They continue to challenge new generations. We return to them time and again to experience the wellsprings of this musical river that has now run so broad and deep for a good two centuries. On the 250th anniversary of his birth, Haydn deserves to be recognized at last as the true "father of our concert life."

—Steven Ledbetter





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Joseph Haydn

Missa in angustiis (Nelson Mass)

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the original version of the D minor mass, popularly known as the "Nelson" Mass, between 10 July and 31 August 1798. The first performance took place in Eisenstadt on 23 September of that year. The vocal forces required include five soloists—two sopranos, alto, tenor, and bass—and mixed chorus. The orchestral part was originally scored for three trumpets and timpani, obbligato organ, and strings. At a later date, Haydn authorized the preparation of woodwind parts to replace the obbligato organ (which remained in the score as continuo instrument). The Leipzig publisher Breitkopf & Härtel brought out an edition with a woodwind complement of one flute, two oboes, and two bassoons (Haydn played no part in this reorchestration beyond giving permission for it). At some other time, a Kapellmeister at Eszterháza, Johann Nepomuk Fuchs, created added wind parts to go with Haydn's autograph score; this version called for one flute, two oboes, two clarinets, one bassoon, two horns, three clarini (high trumpets), and timpani, in addition to organ and strings. It is this version that will be performed today. The organist in the present performance is James David Christie.

The great works of Haydn's last years were in the realm of vocal music. For a decade after writing the last of his symphonies, Haydn, universally acknowledged as the greatest living composer, turned out two great oratorios and a half-dozen splendid Mass settings. The oratorios became the most popular of all his compositions at the end of his life, and they have pretty much retained that popularity. The Masses, too, were very well known in Austria and southern Germany, more frequently performed even than the symphonies, since every large church had occasion to provide elaborate musical settings of the Mass for particular feasts. This was so much the case that a composer like Anton Bruckner, who came from provincial Upper Austria, grew up knowing Haydn's Masses inside out, while rarely hearing his symphonies. To this day in Vienna there are churches that celebrate the Sunday liturgy with a Mass setting (complete with orchestra) by Haydn or one of his great confrères, Mozart, Beethoven, or Schubert. In the largely Protestant countries of northern Europe and North America, however, Haydn's Mass settings remain, with few exceptions, little known. And even when we do hear them, they are torn out of their intended liturgical context and performed in concert settings, a far cry from what the composer intended.

It is, surely, better to hear them that way than not at all, but it is also important to bear in mind the major difference between the two modes of performance. In concert, we listen to the five principal sections (*Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*) one after the other, without pause. When performed as part of the liturgy, these sections are separated, sometimes widely separated, by certain liturgical actions, prayers, and other music. The listener in church hears Haydn's Mass broken up into three "pieces." The *Kyrie* and *Gloria* come together; then, after a substantial break, the *Credo* stands alone; finally, the *Sanctus* and *Agnus Dei* come, one on the heels of the other, near the end of the service. Haydn therefore conceived his Mass settings as three related works, each laid out in the form of a "vocal symphony" consisting of several movements. The

first and last of these were always in the same key, and there was always a slow movement in a contrasting key. (The one normal "symphonic" element that was naturally not part of the Mass setting was the menuetto or other dance movement.) In planning this large structure, Haydn created powerful and beautiful works of extraordinary musical unity. His example—and particularly the example of the *Nelson Mass*—was not lost on Beethoven when he came to compose his *Missa Solemnis*.

Haydn's manuscript identifies the work only as "*Missa*," the normal generic term for a Mass setting. In his personal catalogue of his compositions, the composer calls it *Missa in angustiiis* ("narrow" or "constricted"), which tells more about its musical character than the nickname *Nelson Mass* by which it is now universally known: it was a work composed in a time of fear or constraint (a reference to the European political situation?), or, just possibly, "in a narrow [short] space of time." The popular nickname for the D minor Mass goes back to Haydn's day, but no one knows exactly why it was attached to this work. Two suggestions—one connected with the period of composition, another with the circumstances of one performance—seem equally probable. During the summer of 1798, Haydn was in a state of near exhaustion following the labors that he had undergone in connection with the composition and performance of *The Creation*. Confined to bed for a rest under doctor's orders, he found a great deal of free time on his hands and used it to compose one of his largest and most tightly unified Mass settings. Normally he expected to spend a good three months writing a Mass (as opposed to one month for a symphony), but in this case he finished the work in fifty-two days, just over half the "normal" time.

During those weeks of composition, one of the major events of the outside world was the extended struggle between Britain (in the person of her great naval genius Horatio Nelson) and France (in the person of Napoleon). While Nelson was trying to restrain the French navy, unsure of whether Napoleon intended to attack Ireland or some other place, Napoleon eluded the British sea blockade and sailed to Egypt, where he declared an uprising against the Mamelukes, defeating the principal Egyptian army and entering Cairo by 22 July. Meanwhile, Nelson was tacking up and down the Mediterranean, desperately trying to find his enemy. All the crowned heads of Europe—including the Austrian emperor—were breathlessly waiting for news. Then, on 1 August, Nelson sighted the French fleet at anchor in the harbor of Aboukir. With extraordinary daring, the British sailed into the harbor, though lacking any chart of the shoals protecting it, and blew the French fleet to bits. It was a stunning victory, and the news spread throughout Europe as fast as humanly possible. The first authentic report reached Vienna by 15 September and would therefore have percolated to Eisenstadt before the first performance of the Mass one week later. It is, then, quite possible that Nelson's name was attached to the work in the first flush of enthusiasm for his victory, the more so because the numerous trumpet fanfares lend a peculiarly martial air to certain passages. The work was revived two years later when Nelson himself visited Eisenstadt and heard it there. It is possible that the nickname became established on that occasion, though it is certainly equally likely that the name already

bestowed on the work by an admiring public suggested precisely *which* Mass setting would be performed in the admiral's presence.

The three "vocal symphonies" into which the *Nelson* Mass can be divided have one particular musical feature that ties them together—the use of martial trumpet fanfares, especially in the lower register, suggesting a kind of unusual nervous tension far removed from the normal splendor of the work. This effect begins in the opening measures, a dark D minor Allegro, and reappears in several places throughout the Mass. The *Kyrie* is the opening movement of the first "symphony," a tightly constructed minor-key sonata form built of the chorus' opening cry "Kyrie" in downward octave leaps and its rhythmic chanting in the ensuing bars varied by the brilliant lyricism of the solo soprano. The *Gloria* is composed in three parts, comprising the remaining movements of the first "symphony." The brilliant D major Allegro of the opening section alternates the solo soprano with choral responses. Like many of Haydn's symphonic movements, it is basically monothematic, the opening soprano melody appearing first in the tonic, later (at "*Gratias agimus*") in the dominant, and restated in the tonic at "*Domine fili.*" The "*Qui tollis,*" in B-flat, is the contrasting slow movement. Haydn cast it as a splendid lyrical bass solo for one of his oldest fellow musicians at the Esterházy establishment, Christian Specht, who had created roles in several Haydn operas more than a quarter-century earlier (and who also played the viola and repaired the clocks and keyboard instruments at Eszterháza). The chorus chants quietly throughout the movement, modulating at the end



Admiral Lord Nelson

to the dominant of D major, which allows a direct link to the final movement, the Allegro setting of "*Quoniam tu solus*," which begins with the *Gloria* theme and then moves into a lively fugue with a brilliant conclusion.

The *Credo* stands alone as a three-movement "symphony" in D (with the slow movement in the contrasting key of G). Haydn evidently composed the movement without checking up on the text—which he was confident that he knew from memory—but he slipped twice, omitting the phrase "*Et in unum Dominum Jesum Christum filium Dei unigenitum*" from the first part and "*qui ex Patre filioque procedit*" from the third. As is often the case in musical settings of the theological dogma represented by the *Credo*, Haydn uses the technique of canon (the word means "rule") to symbolize the rules of faith. His two-part canon "sounds" brilliantly because of his vocal scoring—soprano and tenor lead in octaves, followed by alto and bass in octaves a measure later and a fifth lower. The "*Et incarnatus*," central portion of the affirmation, is one of Haydn's most beautiful slow movements; the fanfare figure of the very opening recurs briefly here at the suggestion of sufferings under Pontius Pilate. The movement ends very quietly to allow the brilliance of "*Et resurrexit*" to make its full impact. Beginning in B minor, this final fast movement of the second "symphony" moves soon to D major, and the chorus sings—virtually chanting—the list of theological statements until the solo soprano enters with an ecstatic vision of the world to come, concluded by a brilliantly sonorous choral "*Amen*."

The last of the three vocal symphonies begins with an expressive slow introduction on "*Sanctus*," breaking out into an Allegro at "*Pleni sunt coeli*." The slow movement, "*Benedictus*," returns us to D minor and the anxious mood of the very opening. Here too the low, sinister trumpet fanfares recur unexpectedly. The warlike mood is surprisingly at odds with our expectations in the setting of this text. The movement closes with the (liturgically required) repeat of the "*Osanna in excelsis*" fugue. The *Agnus Dei* opens with a lengthy slow introduction in G to the powerful final fugue (Allegro vivace), which gains its great impetus from the syncopation of the first note and builds to a glorious D major conclusion.

Even in Haydn's own day there were dissenting voices on the subject of his church music. Some found his music altogether too "worldly," too full of merely secular joy and confidence. Certainly Haydn's faith radiated a conviction that was altogether positive. He was not interested in speculative theology, but remained convinced of a faith that sustained him in daily life. As his most reliable early biographer, G.A. Griesinger (who knew Haydn personally), tells it:

Haydn left every man to his own conviction, and he recognized them all as brothers. Altogether his devotion was not of a sort which is gloomy and forever in penance but rather cheerful, reconciled, trusting—and in this mold his church music, too, is composed.

For Haydn, there was not the vast distinction between the sacred and the secular that became so fundamental a part of Victorian piety (from which we still inherit many notions regarding the "appropriateness" of one kind of music or another to church uses). Those Victorians would have been appalled had they learned that one extraordinarily beautiful

movement, "Et incarnatus," in Haydn's *Missa Sancti Bernardi* was a recycled secular canon, for which the original text had been:

<i>Gott im Herzen, ein gut Weibchen im Arm,</i>	God in the heart and a good wife on the arm,
<i>Jenes macht selig, dieses g'wiss warm.</i>	the one makes us holy, the other one warm.

Of course, Bach had done the same sort of thing many times over. In a largely secular age like the eighteenth century, such transfers of material were generally accepted if the result was aesthetically satisfying and expressively appropriate. The very different view of what was "sacred" in music held by many in the nineteenth century is one of the main reasons why Haydn's Masses were so little known for so long. Only in our time—admittedly another age that is largely secular in spirit—have we been able to recognize them for the masterpieces they are.

Yet the earliest reviewer of the *Nelson Mass*, when the score was published in 1803, expressed much of what we may think today—and he could not have been aware that in one crucial sense, Haydn was the last of his line, the last great composer for whom counterpoint came as naturally as breathing; fugues and canons were not the result of academic study, but flowed richly and dramatically as a basic part of the composer's expression. J.F. Rochlitz wrote in the *Allgemeine Musikalische Zeitung* in October 1803:

The true admirer of music will surely thank the good Haydn, for he is almost alone in undertaking to write large fugues for the public. How little has been done in this respect, how bald and meager are the Oratorios, church pieces, and so forth even of German masters, who once so distinguished themselves in this field. Of course it is not easy to write a good fugue. To drag a theme in a schoolmasterish way through a few related keys and to paste together some poor imitations does not mean writing a fugue. Heaven preserve us from that; for it is precisely those witless potpourris that have for many persons put the fugue, that crown of harmony, in discredit. Fugues such as Handel once used to compose, and as Haydn writes them now, so well founded and yet so clear and at the same time expressive, will be applauded by any public.

We certainly enlarge upon Rochlitz's view, and extend our applause to Haydn's masterful adaptation of what was then the latest and most up-to-date symphonic practice to a medium that called for insight and expressivity in a special context, while remaining at all times the master of the symphonic art of musical architecture.

—S.L.

Text for the Mass begins on the next page.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe; Domine Deus, agnus Dei, filius Patris; Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis.

Glory be to God on high,
and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.
Amen.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible;

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten not made, being of one substance with the Father, by whom all things were made;

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man;

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate. He suffered and was buried,

Et resurrexit tertia die secundam Scripturas; et ascendit in coelum; sedet ad dexteram Patris, et iterum venturas est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque
procedit, qui cum Patre et Filio simul
adoratur et conglorificatur, qui locutus
est per Prophetas, et in unam sanctam
catholicam et apostolicam ecclesiam,
confiteor unum baptisma in remis-
sionem peccatorum, et exspecto resur-
rectionem mortuorum,

Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth. Pleni sunt coeli et terra
gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

And I believe in the Holy Ghost, the
Lord and Giver of life, who
proceedeth from the Father and the
Son, who with the Father and Son
together is worshipped and glorified,
who spake by the Prophets. And I
believe in one Catholic and Apostolic
Church, I acknowledge one Baptism
for the remission of sins, and I await
the resurrection of the dead,

And the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

O Lamb of God, who takest away the
sins of the world, have mercy upon us.
O Lamb of God, who takest away the
sins of the world, give us peace.

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ARTISTS

Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. Boston and New York also heard him in the spring of 1981 when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the

Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, Prokofiev, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. This summer, in addition to his Boston Symphony appearances at Tanglewood, Mr. Masur makes his debut with the Chicago Symphony Orchestra at the Ravinia Festival.

Benita Valente



Metropolitan Opera soprano Benita Valente is a favorite artist with many of the world's greatest conductors. Born in California, Ms. Valente is a regular soloist with the orchestras of Boston, Cleveland, Chicago, Philadelphia, New York, Pittsburgh, San Francisco, St. Louis, and Detroit. Since her 1973 Metropolitan Opera debut as Pamina in *The Magic Flute*—the role in which she made her European operatic debut at the Freiburg Opera and which she has sung in over forty different productions throughout the world—Ms. Valente has been

recognized as one of America's finest lyric sopranos. After winning the Metropolitan Opera Auditions, she attended the Marlboro School and Festival, where she performed and recorded with Rudolf Serkin and attracted international attention. She has been a pupil of Lotte Lehmann at the Academy of the West and has also studied with Martial Singher at the Curtis Institute and with Margaret Harshaw. Last summer, Ms. Valente performed the role of Ilia in Mozart's *Idomeneo* at the Ottawa Festival—a role she will perform at the Metropolitan Opera during the 1982-83 season—and she was artist-in-residence at the Minnesota Orchestra's Viennese Festival. Highlights of this past season include Tippett's *Child of Our Time* with the Atlanta Symphony conducted by the composer, Handel's *Messiah* with the San Francisco Symphony, a return to the Cincinnati May Festival, and recitals in Vienna, Naples, New York, Toronto, and Washington, D.C. Ms. Valente's recordings for CBS include Schubert's *Shepherd on the Rock* with pianist Rudolf Serkin and BSO principal clarinetist Harold Wright and a Grammy-winning performance of Schoenberg's String Quartet No. 2 with the Juilliard Quartet. Her recent album of music by Mozart, Wolf, Schubert, and Brahms on Desmar was voted best song recital album of 1979 by *Record World* and *Opera News*. Since her first appearance with the Boston Symphony Orchestra in 1969, Ms. Valente has performed music of Strauss, Mozart, Mahler, Bach, Haydn, Handel, Beethoven, and Tippett with the orchestra. Her most recent appearance was as a soloist in Beethoven's Choral Fantasy on the orchestra's gala centennial concert last October.

Katherine Ciesinski



Delaware-born mezzo-soprano Katherine Ciesinski has won acclaim internationally and at home for her performances in opera, concert, and recital. First-prize winner of both the Geneva International Competition and, by unanimous decision of the judges, the Concours International de Chant de Paris, Ms. Ciesinski first received national attention for her portrayal of Erika in the televised Spoleto Festival USA production of Barber's *Vanessa*. Her Santa Fe Opera debut as Countess Geschwitz in the American premiere of the three-act version of Berg's *Lulu* under Michael Tilson Thomas accorded her international recognition, and this was followed immediately by her debut as Siebel in Gounod's *Faust* for the Chicago Lyric Opera's twenty-fifth-anniversary opening night gala production filmed by Unitel for European and American television. A frequent soloist with many of this country's finest orchestras, including those of Boston, Cleveland, Philadelphia, and San Francisco, Ms. Ciesinski has also been heard with the Berlin Radio Symphony, the Zurich Tonhalle, the Paris Radio Orchestra, and the Vienna Philharmonic. She has been

acclaimed in recital from Paris and Hamburg to Boston and New York, and she frequently gives duet recitals with her sister, soprano Kristine Ciesinski, another first-prize winner of the Geneva Competition. Katherine Ciesinski made her Boston Symphony debut at Tanglewood in August of 1980, and she was a soloist in the orchestra's hundredth-birthday performances of Beethoven's Ninth Symphony last fall.

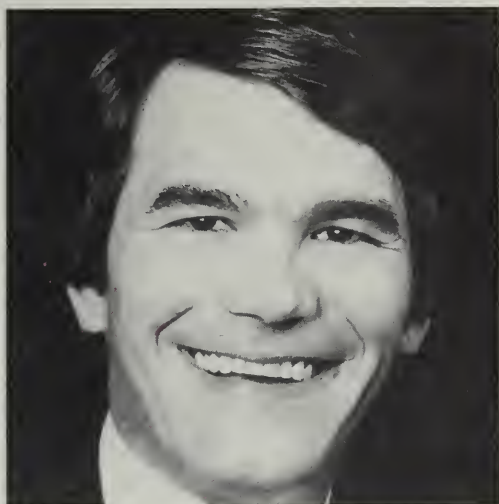
John Gilmore



The young American lyric tenor John Gilmore made his Metropolitan Opera debut in the revival of Strauss's *Die Frau ohne Schatten* under Erich Leinsdorf in October 1981 and his San Francisco Symphony debut this past January in Stravinsky's *Oedipus Rex*, which he will also sing with the Boston Symphony at Tanglewood later this summer. Also this season, he sang in Bernstein's *Songfest* with the Cleveland Orchestra, the title role of Haydn's *Orlando paladino* with Pennsylvania Opera Theatre, *Carmen* with the Portland (Me.) Symphony, Alfred in *Fledermaus* and Don Ottavio in *Don Giovanni* with Mississippi Opera, works by Handel and Janáček with the Bel Canto Chorus of Milwaukee, and

Bartók's *Cantata Profana* with the Oratorio Singers of Charlotte. Last summer, Mr. Gilmore sang Stravinsky's *Les Noces* in Paris under Pierre Boulez and made his debut with the Cincinnati Symphony. He made his New York debut during the 1980-81 season with five performances at Carnegie Hall and Lincoln Center in a wide range of repertory with such organizations as the American Philharmonic, the Pro Arte Chorale, and Orpheon Inc. That season he also performed Beethoven's Ninth with Rostropovich and the National Symphony, Rossini's *Stabat Mater* with Aldo Ceccato and the Philadelphia Orchestra, *The Crucible* with Kentucky Opera, and Verdi's Requiem with the Pro Arte Chorale. Mr. Gilmore has been guest soloist with the Israel Philharmonic, the Madison Symphony, the Indianapolis Symphony, at the Ambler Festival, and with the St. Paul Chamber Orchestra at the Platteville Music Festival, and he has performed a variety of leading operatic roles with, among others, the Kentucky Opera, the Chautauqua Opera, the Fargo-Moorhead Opera, and the University of Wisconsin at Madison Opera, where he was artist-in-residence on the faculty. Born in Bradford, Pennsylvania, Mr. Gilmore received his bachelor and master of music degrees from Indiana University, where he studied with Elizabeth Mannion and Margaret Harshaw and participated in Elisabeth Schwarzkopf's master classes. This is his first appearance with the Boston Symphony Orchestra.

John Cheek



Born in North Carolina, bass-baritone John Cheek received his bachelor of music degree from the North Carolina School of Arts and subsequently earned the Diploma of Merit at the Accademia Musicale Chigiana under the tutelage of Gino Bechi. Following his service in the U.S. Army, during which time he was a featured soloist with the U.S. Army Chorus, Mr. Cheek made his official professional debut in August of 1975, and he has since appeared with nearly every major symphony orchestra in the United States. Mr. Cheek made his Boston Symphony debut under Leonard Bernstein in the opening concert of the 1977 Tanglewood season, sang in the New York Philharmonic's 1977 opening-night gala performance of *Parsifal*, Act II, under Erich Leinsdorf, and made his Metropolitan Opera debut in 1977-78 in *Pelléas et Mélisande*. He has subsequently been heard in Metropolitan Opera productions of *Rigoletto*, *Boris Godunov*, *Il trovatore*, *Luisa Miller*, and *Don Carlo*, and recent festival appearances have included those of Ravinia, Blossom, Meadow Brook, and Ambler. Recent seasons have brought Mr. Cheek's debut with the New Orleans Opera

in performances of *Manon*, *Magic Flute*, and *Macbeth*, a Beethoven Ninth with the San Francisco Symphony and *Messiah* with the Philadelphia, Penderecki's *St. Luke Passion* in Cleveland, Boston Concert Opera performances in the title role of Boito's *Mefistofele*, and BSO performances of Beethoven's Choral Fantasy on the orchestra's gala centennial concert and Beethoven's Ninth Symphony that same week last October.

Tanglewood Festival Chorus

John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich,

Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Sym-

phony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

John Oliver and the Tanglewood Festival Chorus may be heard on Thursday evening, 26 August in the Theatre-Concert Hall at Tanglewood performing music of Weill and Dallapiccola, and Stravinsky's *Les Noces*.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Skye Hurlburt Burchesky
Nancy H. Chittim
Mary Robbin Collins
Joy Curtis
Lou Ann David
Alice Honner-White
Gailanne Cummings Hubbard
Patricia Joy
Frances V. Kadinoff
Audrey M. Lopes
Holly Lynn MacEwen
Maureen T.M. Monroe
Betsy G. Moyer
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Nancy Lee Patton
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Selene Tompsett
Pamela Wolfe

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Rhonda F. Cook
Barbara A. Cooper
Ethel Crawford
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Ann Ellsworth
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Miriam Hawkes
Thelma I. Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Valerie A. Karras
Jane Lehman
Suzanne D. Link
Dorothy W. Love
Honey Meconi
April Merriam
Janice Avery Ould

Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Nancy P. Stevenson
Lorraine Walsh
JoAnne Warburton

Tenors

Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Paul Bernstein
William A. Bridges, Jr.
Paul Clark
Dana R. Dicken
Reginald Didham
William E. Good
Dean Armstrong Hanson
Fred G. Hoffman
Richard P. Howell
Douglas E. Lee
David E. Meharry
John H. Munier, Jr.
Dean Stevens
Robert Towne
Richard H. Witter

Basses

Peter Crowell Anderson
David J. Ashton
Daniel E. Brooks
Neil Clark
Carl D. Howe
John Knowles
Raymond Komow
Lee B. Leach
Steven Ledbetter
Frank G. Mihovan
René A. Miville
John Parker Murdock
Francisco Noya
Jules Rosenberg
Andrew V. Roudenko
Benjamin Sears
Frank R. Sherman
Gregory J. Slowik
Peter S. Strickland
Douglas Strickler
Pieter Conrad White
Robert T. Whitman
Howard Wilcox

Jean M. Scarrow, Manager
Susan Almasi, Rehearsal pianist

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Tanglewood¹⁹⁸²



Thursday, 29 July at 8:30

JOSEPH SILVERSTEIN, violin
GILBERT KALISH, piano

SCHUBERT Sonatina in G minor, D.408

Allegro giusto
Andante
Menuetto
Allegro moderato

STRAVINSKY Divertimento for violin and piano

Sinfonia. Andante—Allegro sostenuto—
Andante—
Danses suisses. Tempo giusto
Scherzo: Allegretto grazioso
Pas de deux. Adagio—Variation allegretto—
Coda: Presto

INTERMISSION

HINDEMITH Sonata for solo violin, Opus 31, No. 2

Leicht bewegte Viertel
(Freely-moving quarter-notes)
Ruhig bewegte Achtel
(Calmly-moving eighth-notes)
Gemächliche Viertel
(Easygoing quarter-notes)
Five variations on Mozart's song,
"Komm, lieber Mai"

PAGANINI Six Caprices for solo violin, from Opus 1

No. 6 in G minor: Adagio
No. 9 in E: Allegretto
No. 11 in C: Andante—Presto
No. 13 in B-flat: Allegro
No. 14 in E-flat: Moderato
No. 24 in A minor: Theme and Variations

WIENIAWSKI Polonaise brillante No. 2 in A

Baldwin piano

Notes

Schubert composed his so-called "sonatina" in G minor, D.408, in April of 1816, the last of three works ultimately published under that title, and the most popular. "Sonatina," though, is a misnomer, implying that the work is somehow of small scope and import. Schubert himself did not adopt so patronizing an attitude to the work; all three of the manuscripts are called "sonatas," and we should adopt that term definitively, rather than sticking to the absurdity of a publisher who presumably hoped to cash in by suggesting with "sonatina" that the work was an easy one, playable by any amateur violinist. It is, however, a full-scale, sturdy composition in the key that has been called Schubert's most "masculine," a work of considerable energy and power from the pen of a nineteen-year-old.

Stravinsky's Divertimento for violin and piano is an arrangement of an arrangement. In 1931 the composer authorized the performance of excerpts from his ballet *The Fairy's Kiss* (based on the music of

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Tchaikovsky) as an orchestral suite. Three years later he himself settled on a final selection from the score in a suite that he entitled "Divertimento." The title was taken from a transcription made already in 1932 by Stravinsky and the violinist Samuel Dushkin, for whom he had written his Violin Concerto, in order that they might have a larger repertory of Stravinsky's music to perform in duo recitals that they were giving in those years.

Paul Hindemith (1895-1963) was nothing if not a practical musician. He created sonatas (solo and accompanied) for just about every instrument of the orchestra, especially those for which a literature was virtually nonexistent. But he himself was first and foremost a string player, a violist of distinction who also played the violin. The Sonata for violin solo, Opus 31, No. 2, is the second of two such works and part of a series of unaccompanied sonatas for stringed instruments. It was apparently conceived by Hindemith as summer music, a work to celebrate the arrival of fine weather. The entire score is prefixed with the epigraph "*Es ist so schönes Wetter draussen*" ("It is such beautiful weather outside"). All the tempo directions suggest the indolence of late spring or early summer, avoiding extremes of drama or tension, and the final movement is a set of variations on Mozart's song welcoming the arrival of spring.

The **Paganini** mystique played a large role in the development of virtuosity as a goal in the creation of romantic music. With virtually no tradition behind him (the earlier showpieces of such violinist-composers as Locatelli and Gaviniès showing up as dry exercises in comparison), Paganini developed almost singlehandedly a tradition of études in which the study of a technical performance problem was transmuted into music of great imagination and expressiveness. He composed the twenty-four caprices for solo violin by about 1805, though they were not published until 1820. Designed to show off many of the technical devices that made Paganini's performances so magical (leading to persistent rumors of his trafficking with the Devil), the Caprices are, at the same time, carefully worked out from the purely musical standpoint. It was not only violinists who learned from this music. Such diverse (and in some cases unlikely) pianist-composers as Liszt, Chopin, and Schumann all developed elements of technical virtuosity in emulation of the demonic violinist. And when his works were finally published—most of them after his death—they set a new standard level of violin technique.

Henri Wieniawski (1835-1880) was the most celebrated violinist of the generation after Paganini. He spent an important period of twelve years in St. Petersburg, where he had gone at the urging of Anton Rubinstein, who was making a determined effort to improve musical conditions in Russia. Wieniawski served as solo violinist to the Czar and led the orchestra and the string quartet of the conservatory in addition to functioning as professor of violin. During these years he also developed significantly as a composer, turning out the *Etudes-caprices*, Opus 18, the *Polonaise brillante* No. 2, Opus 21, and his finest work, the Second Violin Concerto in D minor, Opus 22. The *Polonaise brillante*, a musical homage to the land of the composer's birth, was originally composed with orchestral accompaniment.

—Steven Ledbetter

Weekend Prelude

Friday, 30 July at 7

URSULA OPPENS and
GILBERT KALISH, pianists



SCHUBERT Allegro in A minor, D.947, *Lebensstürme*

STRAVINSKY *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

Baldwin piano

Notes

In May of 1828, the year of his death, **Schubert** composed a dramatic and elaborate sonata-form Allegro ma non troppo in A minor for piano four-hands, a medium that he employed with great originality and charm. Many of his piano duets—and this one is no exception—are big works, suggesting upon occasion the possibility of orchestration into symphonic form, with what might be considered clearly delineated brass or woodwind parts. The suggestion has been made with regard to the A minor Allegro that it was perhaps a draft for a new large symphony movement. This is, however, very unlikely. Schubert never hesitated to write "Symphony" at the top of the score even of piano drafts, if that was indeed his ultimate intention. Rather more likely is the possibility that this grandiose score was intended to be the first movement of a full-scale sonata for piano duo. The following month Schubert composed a Rondo in A major (D.951) which might well have functioned as the finale. If he did indeed plan to link these two works into a sonata with one or two

middle movements, we have no way of knowing why the plan was abandoned. In any case the work that survives is one of Schubert's grandest contributions to the medium and one of his most serious, not only because it is in a minor key, but also because it has a lengthy development section elaborated with unusual care. Like so much of Schubert's music, the work was not published until long after his death. When Diabelli brought it out in Vienna in 1840, he added the title *Lebensstürme* ("Storms of Life"), which certainly suggests the serious character of the work. But that title has no connection with Schubert himself.

When Stravinsky first brought the score of *Le Sacre du printemps* to light, it was by way of his own reading at the piano for the staff of the Russian Ballet, including Diaghilev, some of the choreographers, and conductor Pierre Monteux. At first, Monteux could only assume that this tiny little Russian pouncing at the piano and pounding out such fearsome rhythms and unexpected harmonies had taken leave of his senses. But he soon came to appreciate the quality of Stravinsky's work and remained from the very first performance the composer's favorite conductor of it. For rehearsals, though, before the orchestra was ready, it was necessary to have a piano accompaniment. Stravinsky himself gave some idea of the piece as a solo pianist, but there are many places where the various levels of activity call for far more than can be projected by a mere two hands, so Stravinsky produced a reduction for two players. He had probably worked it out even before finishing all of the orchestration, since there are a few (minor) places where the piano version is actually slightly different from the definitive score. It might seem impossible to capture the extraordinary sound of Stravinsky's huge orchestral forces on the piano, even with four hands instead of two, and indeed, the sheer visceral force of the orchestral *fortes* cannot be recreated. But since Stravinsky always composed directly at the keyboard, and since his music tends to be highly rhythmic and percussive in character anyway, the piano can, in fact, project an astonishing amount. If nothing else, it demonstrates that the power of Stravinsky's conception resides in the musical ideas themselves—the melodic lines, the harmonic structure, the rhythmic force—rather than in the orchestration, which, though sensuous and brilliant, is really in the service of the musical structure.

—Steven Ledbetter



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Tanglewood¹⁹⁸²

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Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor



Friday, 30 July at 9

ERICH LEINSDORF conducting

SCHUBERT Symphony No. 7 in B minor (old No. 8),
D.759, *Unfinished*
Allegro moderato
Andante con moto

LISZT Piano Concerto No. 1 in E-flat
Allegro maestoso—Quasi adagio—
Allegretto vivace—
Allegro marziale animato. Presto
EMANUEL AX

INTERMISSION

STRAVINSKY *Le Sacre du printemps*, Pictures from pagan Russia
Part I: The Adoration of the Earth
Introduction—Auguries of spring (Dances of
the young girls)—Mock abduction—Spring
Khorovod (Round dance)—Games of the rival
clans—Procession of the wise elder—Adoration
of the earth (wise elder)—Dance of the earth
Part II: The Sacrifice
Introduction—Mystical circles of the young
girls—Glorification of the chosen victim—The
summoning of the ancients—Ritual of the
ancients—Sacrificial dance (the chosen victim)

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Baldwin piano

Emanuel Ax plays the Steinway piano.

Week IV

1982 Festival of Contemporary Music at Tanglewood

Co-sponsored by the Fromm Music Foundation at Harvard
and the Berkshire Music Center

Saturday, 31 July—Wednesday, 4 August 1982

Saturday, 31 July, 1:30 p.m.: Tent

Festival Preview with Paul Fromm, Director, Fromm Music Foundation at Harvard; Luciano Berio, Acting Director of Contemporary Music Activities at the Berkshire Music Center; and Theodore Antoniou, Assistant Director of Contemporary Music Activities

Saturday, 31 July, 2:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by Milhaud, Rands, and Berio

Sunday, 1 August, 2:30 p.m.: Shed

Boston Symphony Orchestra

Seiji Ozawa, conductor

Concert including Irving Fine's *Toccata concertante* and Luciano Berio's *Concerto for Two Pianos and Orchestra*, with soloists Ursula Oppens and Gilbert Kalish

Sunday, 1 August, 8:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by Bazelon, Albright, Donatoni, Berger, Kagel, and E. Schwartz

Monday, 2 August, 8:30 p.m.: Theatre-Concert Hall

Members of the Berkshire Music Center Fellowship Program

Works by V. Fine, Kim, Lerdahl, Ran, McKinley, and Berio

Tuesday, 3 August, 8:30 p.m.: Theatre-Concert Hall

Gheorghe Costinescu's *The Musical Seminar*, a music-theatre piece for five instrumentalists, additional musicians, actors, and electronic tape

Wednesday, 4 August, 8:30 p.m.: Theatre-Concert Hall

Berkshire Music Center Orchestra

Theodore Antoniou, conductor

Works by Berio, Druckman, Ligeti, Antoniou, and Persichetti

All events except the Boston Symphony Orchestra, which requires a Berkshire Festival Ticket available at the Tanglewood Box Office, are free to Friends of Music at Tanglewood and open to the public for a \$4.00 contribution at the Main Gate.

NOTES

Franz Schubert

Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The score of the two movements of his unfinished B minor symphony is dated 30 October 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of that scherzo, fully scored, are on the reverse of the last page of the second movement. August Ludwig (1865-1946), a German composer and critic, was the first of several musicians to be seized by and to execute the unhappy idea of finishing the *Unfinished*: he added a "Philosopher's Scherzo" and a "March of Destiny." The first performance of the *Unfinished* was given under the direction of Johann von Herbeck in Vienna on 17 December 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on 26 October 1867. The score of the *Unfinished* calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. The symphony is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's *Schubert Thematic Catalog*.

The most obvious question about the *Unfinished* we cannot answer. The title page is signed and dated—Vienna, 30 October 1822—but beyond that there is no reference to the work in Schubert's lifetime. Johann von Herbeck, who conducted its first performance in 1865, had retrieved the manuscript from Anselm Hüttenbrenner in Ober-Andritz near Graz earlier that year. By then, the existence of the work was a matter of public knowledge, it having been mentioned in Hüttenbrenner's entry on himself in the *Biographisches Lexikon des Kaisertums Oesterreich* (1836) and in the big Schubert biography of Heinrich Kreissle von Hellborn (1864). Anselm Hüttenbrenner had received it from his younger brother Josef, who seems to have had it directly from Schubert. The details, however, of its journey from the composer to Josef to Anselm are obscure.

First of all, who were the Hüttenbrenners? Anselm, born 1794 in Graz, a university city about ninety miles southwest of Vienna, was a composer and critic who met Schubert in 1815 as a fellow-student in the composition classes of Antonio Salieri. He returned to Graz in 1821, but he and Schubert remained on terms of warmest friendship. He performed Schubert's music and wrote a popular set of *Erlkönig* waltzes, based on Schubert's famous song. It was his Requiem that was sung at the memorial service for Schubert in Vienna on 18 January 1828. For many years, he led an active and varied life in the service of music, but in his last decade—he died in 1868—he ceased to compose, became pious and withdrawn, and occupied himself mainly with questions of theology and magnetism.

Josef Hüttenbrenner, born 1796, was introduced to Schubert by Anselm in 1817. He became a civil servant, but was passionately devoted to music, at least to Schubert's and Anselm's (with perhaps not much sense that there was a difference). Nowadays we might call him a groupie: he hung around, he made himself useful, he was aggressive and not always

disinterested in his friendship, and he seems to have irritated Schubert by his uncritical adulation ("Why, that man likes every single thing I do").

In April 1823, half a year after the date on the manuscript of the *Unfinished*, Schubert was awarded the Diploma of Honor of the Styrian Musical Society in Graz. Anselm was a member of the organization (and later its president), and the diploma was transmitted to Schubert via Anselm and Josef. In 1860, Josef first told Johann von Herbeck about the *Unfinished*, saying that "Schubert gave it to me for Anselm, as thanks for having sent him, through me, the Diploma . . ." A letter of Josef's to an unnamed recipient, and dated 1868, tells it a little differently: "Schubert gave it to me out of gratitude for the Diploma of Honor from the Graz Music Society, and dedicated it to the Society and Anselm; I had brought the diploma to Schubert." In the same letter he claims that he and Anselm had been unable to "find an orchestra to accept [the symphony] anywhere!"

For the rest, we know only that Schubert's letter of thanks to the Society, dated 20 September 1823,* says: "In order also to give musical expression to my sincere gratitude, I shall take the liberty before long of presenting your honorable Society with one of my symphonies in full

*Not a reflection on Schubert's manners: though the diploma is dated 6 April, he did not actually receive it until September.



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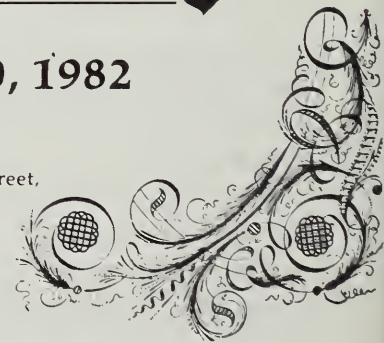
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score." It seems likely enough that the two movements of the B minor symphony came into Anselm's possession because Schubert had intended them for the Society in Graz. I would guess that he sent only two movements because he foresaw difficulties with completing the piece, but wanted also to send something substantial fairly quickly (and he did not write another symphony until the *Great C* major of 1825-26). What we do not know is just when he gave the manuscript to Josef to be passed along to Anselm, nor why it remained in Anselm's chest of drawers rather than going to the library of the Styrian Musical Society.

Von Herbeck, as already noted, heard about the existence of the work from Josef Hüttenbrenner in March 1860: "[Anselm] possesses a treasure . . . in Schubert's B minor symphony, which we place on a level with the great C major symphony . . . and with any of Beethoven's. Only it is not finished." Josef was using the Schubert as bribe to get the influential von Herbeck to perform some of Anselm's songs, quartets, choruses, operas, overtures, symphonies, Masses, and Requiems. For some reason, von Herbeck waited five years, but on 1 May 1865, after Kreissle von Hellborn had publicly urged Anselm to release the manuscript of the B minor, the conductor made the trip to Ober-Andritz. The account that follows is from an article, "The Riddle of Schubert's Unfinished Symphony," by the great Schubert scholar, Otto Erich Deutsch (*Music Review* 1940):

. . . Herbeck arrived in the village and, finding that the inn where he had gone on a chance was the one which the Styrian musician daily frequented, awaited him there. "I have come," he said when Hüttenbrenner arrived, "to ask you to allow one of your compositions to be performed in Vienna." Anselm thereupon escorted Herbeck to his home . . . and into his study that looked like a lumber-room. Furniture, including a close-stool, had to be pushed out of the way before all the manuscripts could be reached and spread out—first, of course, those of Anselm himself. Herbeck while still in Vienna had chosen for the performance Anselm's Overture in C minor . . . and had obtained the manuscript from Josef, but now he also took from Anselm two overtures to play. This being settled, Herbeck said, "I intend to bring the three contemporaries, Schubert, Hüttenbrenner, and Lachner* before the Vienna public in a single concert. Naturally I would like very much to have Schubert represented by a new work." Anselm replied, "Well, I still have a lot of things by Schubert." Then from a drawer crammed with papers in an old-fashioned chest, he pulled out the symphony. Herbeck maintained his outward calm while he held the desired manuscript in his hand. "That would be quite suitable," he said, then with consummate diplomacy, "will you allow me to have the manuscript transcribed immediately at my expense?" But Anselm, who had been completely won over, replied, "There is no

*Franz Paul Lachner (1803-90) was a Bavarian-born composer and conductor, active chiefly in Vienna and Munich. It was he whose conducting of the Andante of Mozart's G minor symphony Wagner likened to a bronze pigtail. The recitatives in the most familiar performing edition of Cherubini's *Médée* are Lachner's. In the event, however, nothing by Lachner was played at the Vienna concert. After the Hüttenbrenner and Schubert pieces, the program was completed by some *a cappella* choruses of von Herbeck's own and the Mendelssohn *Italian* Symphony.—M.S.

need to hurry, you are welcome to take it with you" . . . So these manuscripts, the decoy and the game, arrived on that very day in Vienna where the Schubert manuscript, after its long exile, was henceforth to remain.

"Only it is not finished" . . . At some point after February 1818, when he finished the Symphony No. 6 in C major, D.589, Schubert enlarged his idea of what it meant to compose a symphony. Between the fall of 1813 and the winter of 1817-18, he had, without inhibition, easily, almost casually, written six symphonies. But then, in May 1818, he made and abandoned twenty-five pages of closely-written piano sketches for a symphony in D major. In August 1821, he began and made considerable progress with a symphony in E minor/major, a work of which performing versions by J.F. Barnett, Felix Weingartner, and Brian Newbould have been published and performed. In 1822, he began but left unfinished the B minor symphony. (This is altogether a period in which Schubert leaves many fragments.) In 1825, he would actually speak of preparing to pave his way *zur grossen Symphonie*. "Big symphony" or "symphony in the grand manner" means a symphony like one of Beethoven's, and Schubert had taken the first step of frustrated emulation in the E minor/major project of 1821, a bigger work than the preceding six, and one in which Schubert, like only Beethoven before him, used trombones. In that work, the adagio introduction is impressive and new in manner, but of the pretty E major theme that begins the Allegro, Maurice J.E. Brown writes: "It is a winning little tune and in the first two or three symphonies would have been perfectly in place, but compare it with the themes which open the *Trout* Quintet, the A major [Piano] Sonata, and the C minor Quartet-movement [respectively 1819, 1819, and 1820], and one might well wonder what on earth Schubert was about when he reverted to this eighteenth-century elegance in a new symphony."



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The *Unfinished* he was able to take farther. We know of no external circumstances or pressures that might have kept him from completing the score. That he intended to leave it as a work in two movements in not very closely related keys is a notion preposterously out of tune with everything else we know about Schubert's thought: fascination with ruins and fragments, with blurred beginnings and endings, is a Romantic phenomenon, and Schubert was a profoundly original conservative whose model was Beethoven, and who was not at all forward-looking in such respects. The most convincing explanation is that he was at a loss how to go on. He had produced two movements that were altogether new in melodic style, in the boldly mixed breadth and concision of their structure, in the warm glow of their orchestral sound, music like no other ever heard before, music ready to claim a place in the tradition of the *grosse Symphonie*. But the delightful scherzo is not on that level. Beethoven, moreover, had turned the planning and composing of finales into a problem ever since he had begun fairly consistently writing works in which the center of gravity was at the end rather than at the beginning, in which the finale was not merely whatever came last, but was the moment toward which the entire work tended and in which all its tensions were resolved. This problem unsettled composers as far into the nineteenth century and beyond as Franck, Bruckner, Dvořák, Mahler, and Shostakovich. Even in later years and in works otherwise as miraculous as the G major string quartet, D.887 (1826), and the B-flat major piano sonata, D.960 (1828), Schubert could not always match earlier movements with later ones of comparable concentration and intensity. The Schubert scholar Michael Griffel persuasively suggests that in the *Unfinished*, the composer meant specifically to emulate Beethoven's Fifth, that it was the problem of how to write a heroic finale to work in a minor key that stopped him. Griffel believes also—and this, too, is a fascinating and



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provocative idea—that when Schubert wanted to take lessons from the great pedagogue Simon Sechter (an arrangement barely begun at the time of Schubert's last illness and death), it was not in order to study fugue or counterpoint in a general sense, but to get tips on how to end a minor-mode symphony by means of contrapuntal techniques. (Schubert's unfinished works tend to be in minor.)

Reviewing the first performance of the *Unfinished*,* Eduard Hanslick had just one reservation: "As if he could not separate himself from his own sweet song, the composer postpones the conclusion of the [Andante], yes, postpones it all too long." I cannot agree with his evaluation, but no question, Hanslick has noticed a remarkable moment and one that is dangerous in performance. (Perhaps his criticism tells us something about von Herbeck's reading.) Schubert begins his coda with music like that at the beginning of the movement, but goes at once to that still and

*Not the standard nor even a common name until the 1890s.



Franz Liszt

mysterious passage for violins alone that had previously introduced the second theme. Only this time it is skewed a little bit so as to lead to a harmonically distant place (A-flat major), where clarinets and bassoons as quietly as possible sing the opening strain once more. The same violin passage, with another twist of its intervals, brings us back safely to E major and the last, soft cadences. We hear it as a beautiful, unresolved mystery (that is, if we don't, like Hanslick, hear it as a disturbance); I am sure, though, that Schubert had planned to resolve that mystery in the finale, to explain it, to "compose out" the possibility at which he hints in that wonderful last minute. And perhaps there, just for a moment, you might hear the symphony as somehow incomplete as well as unfinished. But then, it might have gone worse: in 1848, Josef Hüttenbrenner's maid used as kindling the manuscript (and only extant copy) of Acts II and III of Schubert's opera *Claudine von Villa Bella*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Franz Liszt

Piano Concerto No. 1 in E-flat

Franz Liszt was born in Raiding, Hungary, on 22 October 1811 and died in Bayreuth, Germany, on 31 July 1886. Sketches for the E-flat concerto date back to 1830, and Liszt seems to have worked on it further during the 1840s, making more revisions in 1853 and 1856. Hector Berlioz conducted the first performance at Weimar on 17 February 1855 with the composer himself as soloist. In addition to the soloist, the score calls for two flutes and piccolo, two each of oboes, clarinets, bassoons, horns, and trumpets, three trombones, triangle, cymbals, timpani, and strings.

The poet and sometime music critic Heinrich Heine, whose veracity may be taken for granted, tells us that one night after a Liszt recital he saw two elegant countesses race each other to the stage, exchange harsh words and harsher blows, and then wrestle themselves to ignominious exhaustion in front of the footlights—all of this merely to gain possession of a snuffbox that *Der Meister* had left behind him on the piano!

Fascinated but bewildered by what he had seen, Heine challenged a physician to explain the presumably atypical behavior of these highborn ladies. Could medical science say why women variously squealed in ecstasy and swooned into a full faint whenever Liszt performed? On the occasion chronicled, Heine was not able to get a clear answer: the doctor "spoke of magnetism, galvanism, and electricity; of contagion . . . of histrionic epilepsy; of the phenomenon of tickling; of musical cantharides [aphrodisiacs] . . ." (A century later the diagnostic categories would have changed, but no doubt the clinical report would be similarly evasive.)

A simpler reply might have been that these unseemly demonstrations did not just happen—that Liszt in fact more or less planned them, or at least set the scene for some such spontaneous (and hopefully spectacular) impropriety. The truth of it is that Liszt rather regularly "forgot" some

readily replaceable item (more often than not it was a pair of gloves) expressly to give his fans a souvenir to fight over. For this giant among keyboard giants was also a showman *par excellence*. He knew, because he had worked at it, that his very presence was a marketable commodity. In a field that was even then highly competitive he had painstakingly achieved an image of uniqueness which, in effect, removed him from all competition. The press and the public agreed: there were many pianists, but Franz Liszt was something special.

Nowadays only his music sustains the renown that he earned as a platform personality, but Liszt's surname gleams as brightly as ever in the concert world because he had the goods as a composer, too. After a hundred-odd years his concertos are still worthy of the greatest artists—indeed, they are examinations that all must pass who would enter the charmed circle of The Piano Virtuoso.

Liszt was his own best critic in pianistic matters. His criteria for selecting a concerto demanded that it be "clear in form, brilliant in

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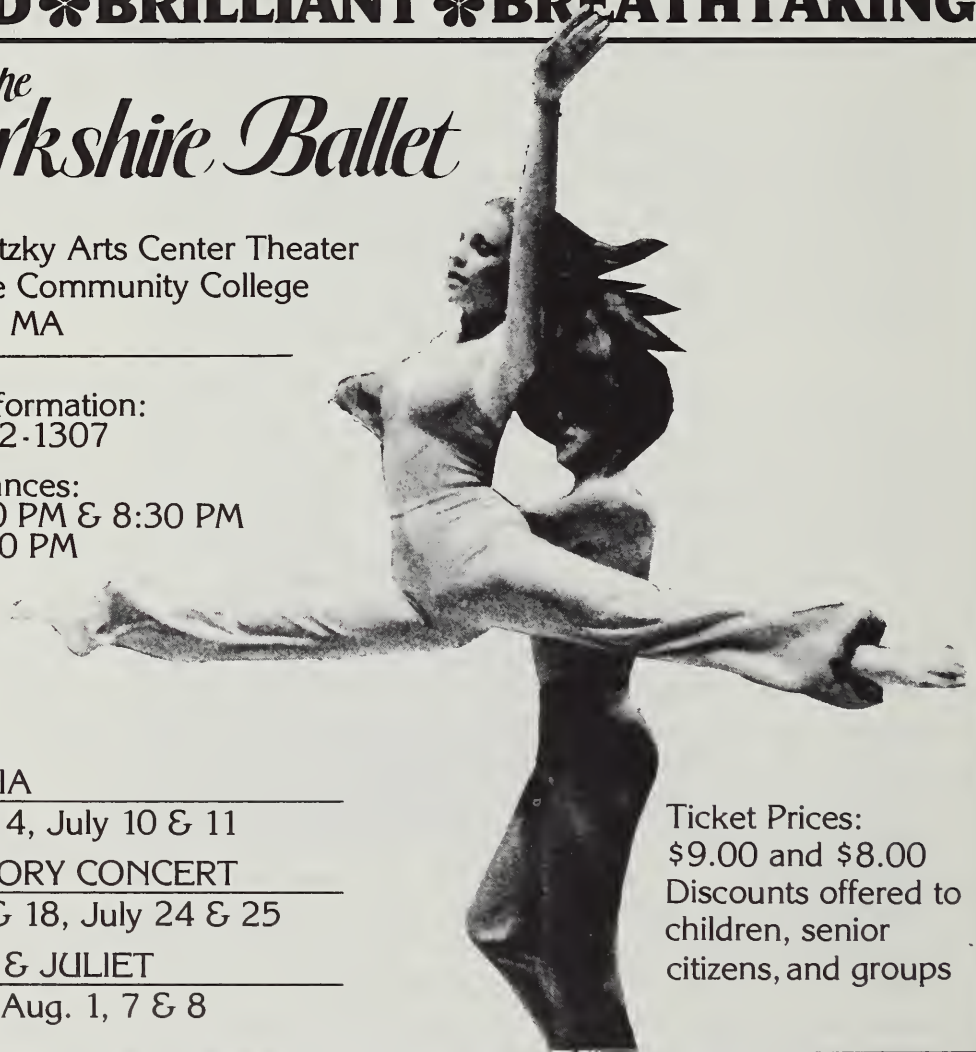
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expression, and grand in style." Those he wrote himself satisfy all three requirements.

He was nineteen when he jotted down the main theme of the E-flat—the theme that opens *and* closes this remarkable display piece. Not until twenty years later did he get around to composing the whole, and then he twice revised the score. He even tinkered with it after the first performances, but *not* because the powerful Eduard Hanslick (in a scathing and silly review) had dubbed it "The Triangle Concerto" on account of the prominent role assigned to that innocent instrument in the scherzo section.

In fact, Liszt was way ahead of his time in giving the percussion battery a fair deal in his expressive scheme. At this remove his defense of that audacious view has a certain piquancy: "I do not deny that [the triangle] may give offense, especially if struck too strongly and not precisely. A preconceived disinclination and objection to percussion instruments prevails, which is somewhat justified by the frequent misuse of them . . . I shall, however, continue to make use of them, and I think I shall yet win for them some effects that are little known." He did, at that.

Liszt risked further opprobrium—and duly got it—for abandoning the conventional fast-slow-fast concerto layout. Except for a momentary traditional pause after the opening movement the E-flat unfolds without interruption, and actually there are no movements as such (although the usual subdivisions are indicated in the Eulenburg score). Accordingly, the structure is not seamless by any orthodox standards. But neither is it shaky, for the free-flowing invention is lent a marvelous semblance of unity by Liszt's "transformation of themes" technique. The finale, for example, is but a livelier recapitulation and reworking of material from the Quasi adagio.

"This kind of binding together and rounding off an entire piece at its close is somewhat my own," Liszt remarked, "but it is quite maintained and justified from the standpoint of musical form." He was correct on both counts.

As a commentary on the curse pronounced by Hanslick—that "ferocious esthetic Comstock of nineteenth century criticism," as Lawrence Gilman put it, who "drew aside the skirts of his unsullied dressing-gown and turned his erring Concerto out into the snowy night"—it ought to be noted for the record that Vienna was denied this music for only twelve years. The intrepid Sophie Menter revived it there with immense success, Hanslick notwithstanding.

In 1903, by which time the E-flat was securely ensconced in the international repertoire, an English critic spoke of it as "quite the most brilliant and entertaining of concertos" and added: "No person genuinely fond of music was ever known to approach it with an unprejudiced mind and not like it." So much for the Olympian voice of the *Neue freie Presse*.

—James Lyons

The late James Lyons, editor of *The American Record Guide*, won the Deems Taylor Award of the American Society of Composers, Authors, and Publishers for his Boston Symphony program notes.

Igor Stravinsky

Le Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. *Le Sacre du printemps* was formally commissioned by Serge Diaghilev on 8 August 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on 17 November "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on 29 May 1913. The first performance in America was given by Leopold Stokowski with the Philadelphia Orchestra on 3 March 1922. The score of *Le Sacre* calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working



Stravinsky in May 1913, in Paris

on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*, which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

Vesna Sviasschennaya is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:

FIRST PART: THE KISS OF THE EARTH

The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth*. The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by 7 January 1912 he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of 7 March to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre

Monteux, who was to conduct the first performance of *Le Sacre*, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage.

I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

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I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gives a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly

stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrificial dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* the music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

—S.L.

The Boston Symphony Orchestra's 100th-birthday retrospective of Igor Stravinsky's music continues this summer at Tanglewood with performances of *Oedipus Rex* and the *Symphony of Psalms* (Friday, 6 August), the *Octet* (Sunday, 8 August), *Petrushka* (Friday, 13 August), and, with the Tanglewood Festival Chorus, *Les Noces* (Thursday, 26 August).

ARTISTS

Joseph Silverstein



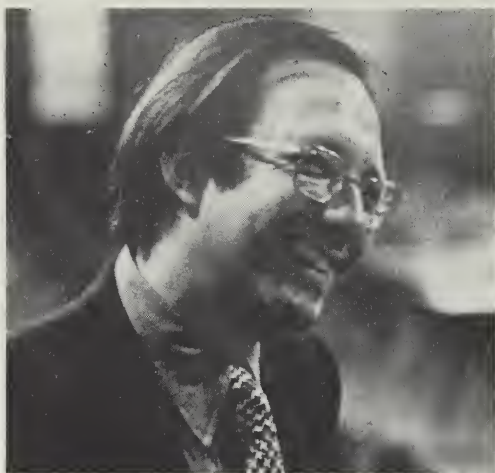
Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony

Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.

Gilbert Kalish



Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertoire, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for CBS, CRI, Desto, Folkways, and Nonesuch. His recordings for the latter company include several volumes of Haydn piano sonatas, a recent Schubert album, Charles Ives's *Concord Sonata*, and numerous albums with his frequent collaborator, mezzo-soprano Jan DeGaetani. He has been guest pianist with the Juilliard and Concord string quartets, and he participated in the Ojai Festival this spring. Mr. Kalish is an

artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.

Ursula Oppens



Pianist Ursula Oppens's versatility and unique range of repertoire have been recognized as major aspects of her multifaceted career. A judge this past summer in the annual International American Music Competitions sponsored by Carnegie Hall and the Rockefeller Foundation, Ms. Oppens has herself been the recipient of many honors and prizes, including first prize at the 1969 Busoni International Piano Competition, the 1976 Avery Fisher Prize, which led to her debut with the New York Philharmonic, and the 1979 Record World Award for her recording of Frederic Rzewski's "The People United Will Never Be Defeated!" In addition to her Boston Symphony debut at Symphony Hall this past April, Ms. Oppens's current season includes recitals at New York's Metropolitan Museum of Art, in Baltimore, at Aspen, and at Pennsylvania State University; participation in the Chamber Music Society of Lincoln Center's Haydn/

Stravinsky Celebration, as well as a second series of concerts with that organization; and the opening concert in a new series, "American Portraits," at Washington's Kennedy Center. A founding member of Speculum Musicae, a chamber music ensemble devoted to contemporary music, Ms. Oppens was born into a musical family. A native New Yorker, she studied economics and English literature at Radcliffe College before taking her master's at Juilliard, where her teachers included Rosina Lhevinne, Leonard Shure, Guido Agosti, Edith Oppens (her mother), and Felix Galimir. Among her numerous concerts and recitals have been appearances in Berlin, Munich, Amsterdam, and London; performances on college campuses across the United States; and festival appearances at Tanglewood, Dartmouth, and Aspen. Ms. Oppens has recorded for Arista, CBS, CRI, Nonesuch, Vanguard, and Watt Works.

Erich Leinsdorf



As music director of the Boston Symphony Orchestra from 1962 to 1969, Erich Leinsdorf conducted more than 700 concerts, with a repertoire of 429 works by 96 composers. Apart from the contemporary works he introduced, Mr. Leinsdorf made musical history with his concert-opera performances of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos* in their original versions, and, as director of the Berkshire Festival and head of the Berkshire Music Center at Tanglewood, with BMC performances of Berg's *Wozzeck* and Schoenberg's *Die glückliche Hand*. Mr. Leinsdorf first led the Boston Symphony at home and on tour in 1961. He has returned for guest-conducting engagements in 1969, 1971, and 1980, and while at Tanglewood this summer for the first time since 1969 he will work with and conduct the Berkshire Music Center Orchestra as well as the Boston Symphony.

One of the world's most traveled musicians, Mr. Leinsdorf has in recent years conducted on every continent: he has toured to Australia and New Zealand, to the Far East, to Europe, and in the United States with leading American and European orchestras. European engagements

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Erich Leinsdorf will be available to autograph copies of his recent book, *The Composer's Advocate*, in the Tanglewood Music Store near the Main Gate on Saturday, 31 July from 1 to 2 p.m.



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have included the five symphony orchestras of London, the Orchestre de Paris, the Amsterdam Concertgebouw, the Berlin Philharmonic, the Vienna Philharmonic and the Vienna Symphony, the Czech Philharmonic, the Tonhalle of Zurich, and others. In North America he has been guest conductor with the symphony orchestras of Chicago, Los Angeles, Cleveland, New York, Minnesota, Houston, and Toronto. Foreign tours with the New York Philharmonic have included Scandinavia, Russia, and Japan. In recent years Mr. Leinsdorf has led acclaimed performances of *Tristan*, *Siegfried*, *Die Walküre*, *Salome*, *Elektra*, *Fidelio*, and *Der Rosenkavalier* at the Metropolitan Opera, where he made his debut in 1938 when he was only twenty-five; of *Tannhäuser* at the Bayreuth Festival, *Palestrina* at the Vienna State Opera, and *Parsifal* at the Berlin Opera. Previous posts have included the music directorships of the Cleveland Orchestra and the Rochester Philharmonic, the directorship of the New York City Opera, and music consultant of the Metropolitan Opera. Mr. Leinsdorf's recordings over the past thirty years have included, with the Boston Symphony, the symphonies and concertos of Prokofiev, and the complete symphonies of Beethoven and Brahms; he has also recorded all the Mozart symphonies as well as complete operas by Mozart, Wagner, Verdi, Puccini, and Strauss. Mr. Leinsdorf's most recent book, *The Composer's Advocate: A Radical Orthodoxy for Musicians*, based upon seminars he gave for young conductors in 1977 and 1978, is available in paperback from Yale University Press.

Emanuel Ax



Still in his early thirties, pianist Emanuel Ax has won some of the most coveted prizes in the music world. He has performed with virtually every major orchestra in America, as well as those of Eastern and Western Europe, Latin America, and the Orient, and he has given countless recitals and recorded ten albums for RCA. In 1974 the Polish-born Ax won the first Rubinstein International Piano Competition. He had already won prizes in the Chopin Competition in Warsaw, the Vianna da Motta competition in Lisbon, and the Queen Elisabeth Competition in Brussels, and he subsequently went on to win the Michaels Award of Young Concert Artists. In 1979 he was awarded the Avery Fisher Prize, which brought with it a cash stipend, a recital on Lincoln Center's "Great Performers" series, and performances with the New York Philharmonic, the Chamber Music Society of Lincoln Center, and the Mostly Mozart Festival. Mr. Ax's recordings include works by such composers as Liszt, Schumann, Ravel, Chopin, and Mozart, and he recently had the distinction of being honored for two separate albums in the same year:

his all-Beethoven album was named one of the year's five best by *Time* magazine, and *Stereo Review* chose his record of the Dvořák Quintet with the Cleveland Quartet as "Record of the Year." In addition, his recordings of the two Chopin concertos were nominated for Grammy awards. Future recording plans include the Brahms Quintet with the Cleveland Quartet, a Mozart concerto with Pinchas Zukerman and the St. Paul Chamber Orchestra, and the Brahms cello sonatas with Yo-Yo Ma. Mr. Ax's 1981-82 season included three separate tours of Europe with major orchestras and a full schedule of recitals. In the United States, he has appeared with the New York Philharmonic, the Los Angeles Philharmonic, the Cincinnati Symphony, the Minnesota Orchestra, and the Boston Symphony, with which he made his debut in December 1981 under the direction of Erich Leinsdorf. He has also performed recitals in cities from coast to coast, including a Carnegie Hall debut this past April. Born in Warsaw, Mr. Ax moved to Winnipeg, Canada, with his family as a boy. He studied in the Pre-College Division of Juilliard and was accepted as a pupil by Mieczyslaw Munz, who has remained his only piano teacher. He is a graduate of Columbia University, where he majored in French, and he lives with his wife, pianist Yoko Nozaki, and their son Joseph.



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STRAVINSKY *The Song of the Nightingale*, Symphonic poem
Presto—Andantino—Chinese March—
Poco più mosso—Tempo giusto—
Song of the Nightingale: Adagio—Presto—
Vivace—*The Mechanical Nightingale Plays*:
Moderato—Larghetto—Maestoso e piano

LISZT Piano Concerto No. 2 in A
EMANUEL AX

INTERMISSION

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Andante—Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

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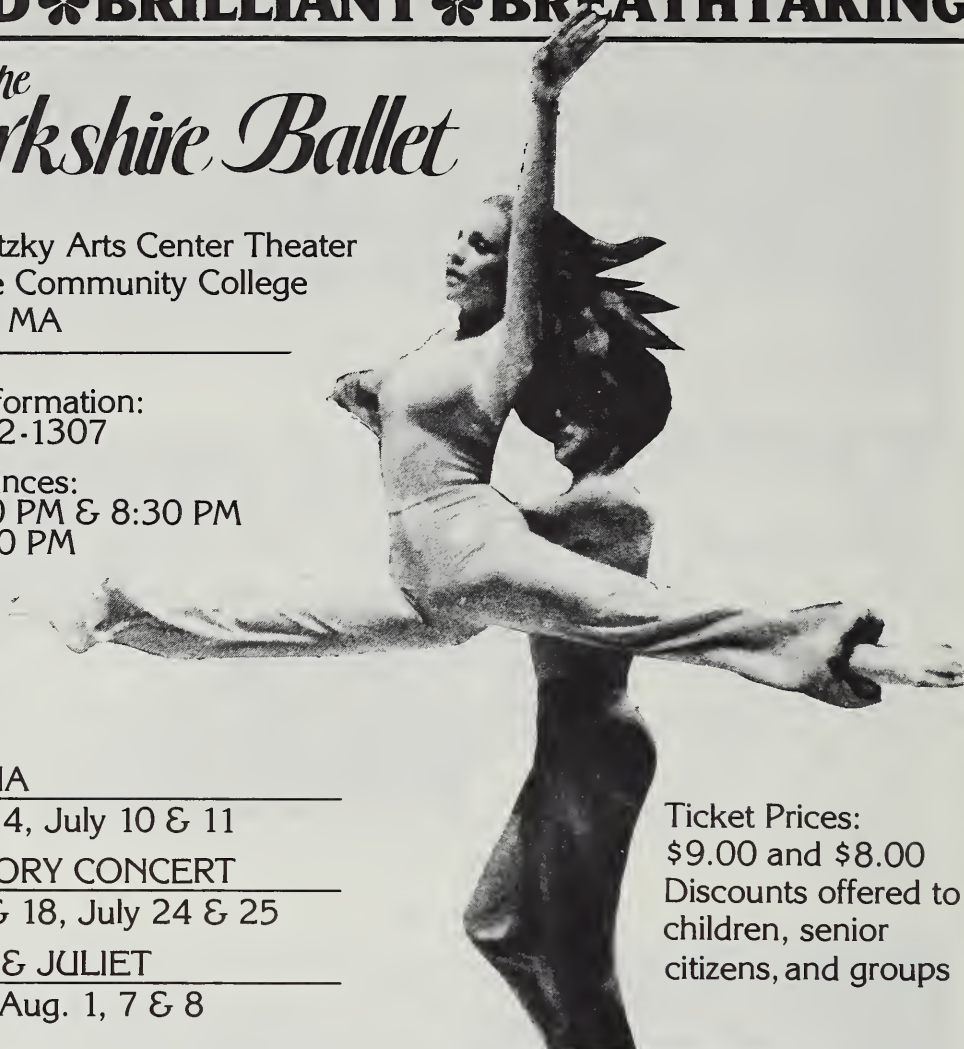
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NOTES

Igor Stravinsky

The Song of the Nightingale, Symphonic poem

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed *The Song of the Nightingale* in 1917—completing it on 4 April—by adapting music from his opera *The Nightingale*, which had been composed between 1908 and 1914. The first performance of the symphonic poem took place in Geneva on 6 December 1919, with Ernest Ansermet conducting the *Orchestre de la Suisse Romande*. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, side drum, cymbals, tam-tam, bass drum, snare drum, celesta, piano, two harps, and strings.


While still a student of Rimsky-Korsakov's, Stravinsky conceived a short opera based on Hans Christian Andersen's fairy tale *The Nightingale*. He composed the first act at his family's estate at Ustilug in 1908 and 1909, but then he laid it aside for (as he then thought) a short time because he had received an offer he couldn't refuse. Serge Diaghilev commissioned Stravinsky to write a ballet on a scenario about a mythological firebird for the Russian Ballet. The offer—with its guarantee of performances in Paris by the most famous Russian performing organization—was irresistible. Little did Stravinsky then realize that his overwhelming success with *The Firebird* would lead to pressing commissions for more ballets and the even greater success (and notoriety) of *Petrushka* and *The Rite of Spring* by 1913. Only after completing the latter ballet was he able to turn his mind again to his little opera, but by this time he was a completely different composer. The musical sketches for Act I had been seen and approved by Rimsky-Korsakov shortly before his death, but it is most unlikely that Rimsky would have thought highly of so audacious a score as Stravinsky was turning out five years later. After failing to interest anyone in performing the single completed act as a "lyric scene," Stravinsky decided to go ahead and complete the score, despite the inevitable disjunction of musical styles; he felt that it might work because an important change in the plot at precisely the point where he broke off could justify the change of style.

The plot of the opera is quite simple; indeed the three "acts" are so brief that it really makes more sense to call them "scenes" in a one-act opera lasting about three-quarters of an hour. In the opening scene, a Chinese fisherman sings of his joy in hearing the voice of a nightingale, whose exquisite song fills the air with music. The bird's song is interrupted by a group of courtiers—absurd characters all—who have come to invite the nightingale to sing for the Emperor. Though the bird prefers the open air, it agrees to go. The second and third acts take place in the Emperor's palace (hence the justification for a change of musical style). At first the Emperor is moved to tears by the bird's song, but when three Japanese envoys arrive with a gift in the form of a dazzlingly ornate mechanical nightingale (which is a visual delight, but cannot sing nearly so well), the true nightingale slips out of the room. The Emperor in a fit

of pique banishes the bird from his kingdom. In the third act, the Emperor is lying ill in bed, with Death wearing his royal regalia. But the nightingale returns and, by its singing, redeems the life of the Emperor and forces Death to depart.

Ultimately the opera was produced by the Russian Ballet (after the collapse of the Moscow Free Theater, which had paid Stravinsky for the composition). Diaghilev always preferred ballet to opera, and he approached Stravinsky in 1917 with the proposal that *The Nightingale* be remounted as a ballet. Stravinsky suggested in response that he produce a symphonic poem based on the stylistically consistent second and third acts of the opera, from which Diaghilev could make his ballet. The scenario was adapted from the original story, the symphonic poem composed in short order (mostly by adapting existing music), and the ballet produced—though it was delayed until 1920, at which time the choreography was created by Leonid Massine and the stage designs by Henri Matisse.

Most of the symphonic poem consists of passages taken more or less directly from the opera (and which are thus not really symphonic in intent). The score opens with the introduction of Act II. The "Chinese March" accompanies the entrance of the Emperor. In the "Song of the Nightingale," the original vocal line for soprano is replaced by solo flute and solo violin, allowing a much wider range for that part and much rewriting of the rest of the score. A repetition of some of the opening music is interrupted by the music signaling the arrival of the Japanese ambassadors. The mechanical nightingale sings as a solo oboe, the intention being that it imitate the character of the real bird but sound less "natural." The introductory music to Act III of the opera is included, but



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then Stravinsky recomposes the nightingale's song to Death, the separate statements of which he puts into different keys for greater harmonic variety. The score closes with the "Funeral March" (interrupted in the opera by the discovery that the Emperor is alive) and the Fisherman's song once again.

—Steven Ledbetter

Franz Liszt

Piano Concerto No. 2 in A

Franz Liszt was born in Raiding, Hungary, on 22 October 1811 and died in Bayreuth, Germany, on 31 July 1886. He drafted both of his piano concertos at roughly the same time in 1839, then put them aside and reworked them in 1849. The Second Concerto was apparently finished by October of 1849, but Liszt continued to make small changes thereafter. The first performance took place at the Weimar Court Theater on 7 January 1857, with Liszt conducting and his pupil Hans von Bronsart as the piano soloist. Theodore Thomas led the first American performance, at the Boston Music Hall, on 5 October 1870, with Anna Mehlis as soloist. In addition to the solo pianist, the score calls for three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and first performance as the Second Piano Concerto.

It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had put himself to some extent in the hands of Joachim Raff, who is supposed to have worked with him on his scoring and even perhaps to have scored a few of the symphonic poems. (Raff was an extremely fluent and prolific composer, eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely

regarded as the greatest living German symphonist. His compositions, running to some 200-plus opus numbers, are largely forgotten today, although his Third Symphony—entitled *In the Forest*—and Fifth Symphony—*Lenore*—have been recorded, along with a virtuosic but rather bland piano concerto.) It is hard to tell exactly how much influence Raff had on any of Liszt's scores, partly because most of the manuscripts are in the Liszt Museum in Weimar (East Germany), and have, as yet, not been studied systematically.

What is clear, though, is the fact that Liszt had essentially finished the A major concerto before Raff even arrived. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, and so poetic throughout, that it is hard to see where any changes could have been made.

Even though the work was "finished" according to Liszt in 1849, he was in no hurry to present it to the public. Perhaps he still entertained lingering doubts of the piece's effectiveness. In any case, there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on 12 May 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them

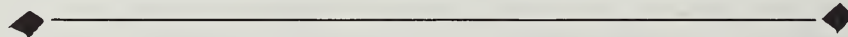


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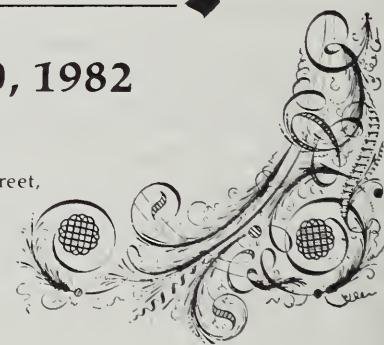
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copied definitively." The "definitive" fair copy was made by Raff, but even then Liszt added a few more touches himself. And Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as soloist. By now Liszt himself had definitely given up appearing as a virtuoso, and most of his own performances at the keyboard were private affairs. He preferred to be presented as a conductor and composer.

Like so much of Liszt's work, the Second Concerto is *sui generis*. Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The fusion of the usual three movements of a concerto into a single long movement that could be construed in a kind of sonata form is Liszt's response to the nineteenth-century composer's search for increasing organic relationships throughout a composition. His inventive reworking of the motivic material to produce melodies of strikingly diverse psychological tone remains a matter of admiration, even though it does produce the one moment in the piece that might be considered banal: the march-like "recapitulation" in which the atmospheric opening material is converted into a brass-band display. But except for that one momentary lapse, Liszt's refinement of expressive harmony and poetic orchestration put the Second Concerto high on the honor roll of his best compositions.

Considering how unsure of himself he was, the orchestration throughout is masterly. His sense of appropriateness never fails (except for the one moment already mentioned). No musical idea could seem less appropriate to the piano than the languishing, dreamily poetic opening theme; Liszt obviously recognized this fact, because he never once gives that material to the soloist in its original form. Instead the piano weaves



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gentle arabesques around sustained chords in the woodwinds alternating with strings (shortly after the opening) or else converts it into something altogether more assertive.

Though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material; thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

—Steven Ledbetter

Franz Schubert

Symphony No. 8 in C (old No. 9), D.944, *The Great*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828, the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music ("Gesellschaft der Musikfreunde"). Otto Biba, the present archivist of the Society, writes that "paper and scribal evidence make it clear that sometime in the early 1830s, and for an undetermined occasion, several duplicate orchestral parts were prepared. Moreover, the finale of the symphony was performed in a public concert in Vienna in 1836." The first fully authenticated public performance, heavily cut, took place on 21 March 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America at a New York Philharmonic concert on 11 January 1851. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.

Schubert's *Great C* major symphony, D.944, has been listed sometimes as his Ninth, sometimes—rather less often in recent years—as his Seventh. In an attempt to be rational, and backed by the authority of the 1979 revised edition of the Deutsch catalogue, we call it his Eighth. The *Great C* major acquired the number "7," logically enough at the time, as the next known symphony after No. 6, the *Unfinished* being still buried in the attic of Anselm Hüttenbrenner's house at Ober-Andritz. But the editors of the complete Schubert edition that came out in Germany between 1883 and 1897 chose to disregard chronology and put the *Unfinished* Symphony after the seven complete ones, which is how it came by its familiar number "8." Renumbering the *Great C* major symphony "9" was sensible in so far as it sorted out the chronological relationship of this work and the *Unfinished*, but a nuisance in that it left the number "7" unaccounted for. A rational numbering of Schubert's later symphonies makes the *Unfinished* No. 7 and the *C* major No. 8. We all survived the renumbering of the Dvořák symphonies some twenty or thirty years ago; we mean to try it now with Schubert.

But to get back to the present symphony—most reference works give 1828 as the date of composition. We know, however, that Schubert began

work on a symphony while on vacation in Gmunden and Gastein in July and August 1825. There are many references to this project, and speculation about it has led to such things as Joseph Joachim's orchestrating the Grand Duo for piano, D.812, on the assumption that it was the missing "Gastein" Symphony. There is, however, no such creature. Schubert did indeed begin a symphony on his 1825 summer vacation, finishing it in 1826 and in October of that year presenting it to the Vienna Society of the Friends of Music, who at once hired two copyists to prepare a set of performance parts. This work is the *Great C* major symphony. Presumably, Schubert later found occasion to make some revisions, and the date of March 1828 on the manuscript indicates when he made the fair copy of the score in its final form. Resting his argument on the interpretation of biographical data and "the evidence of one's ears," John Reed, an English writer, made a persuasive argument for that dating in his book *Schubert: The Finale Years*, published in 1972. Happily, criticism and scholarship corroborate one another's findings. Michael Griffel, an American scholar using methods and criteria quite different from Reed's and working primarily at text-critical and manuscript studies, arrived at essentially the same conclusions concerning the C major symphony's place in the Schubert chronology. The recent studies by Robert Winter at the University of California, Los Angeles, of the manuscript paper itself sew the case up.



Franz Schubert

Though Schubert was a much more performed composer in Vienna during his lifetime than we would infer from the traditional telling of the story of his life, his symphonies were slow to attain wide public circulation. Schubert's older brother Ferdinand, himself an organist and teacher, owned a copy of the C major symphony that he had had made; this was the score Robert Schumann saw when he spent the winter of 1838-39 in Vienna and which he excitedly recommended to Mendelssohn. The players of the Leipzig Gewandhaus Orchestra managed the difficult work with enough success to encourage Mendelssohn to repeat it three times the following season, but their colleagues in Paris and London would not allow François-Antoine Habeneck and Mendelssohn to rehearse it, the London violinists collapsing with laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes accompanying the finale's second theme.

Apropos cuts of the sort Mendelssohn made in order to sell the piece in Leipzig, Beethoven's former amanuensis Anton Schindler was a vigorous

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advocate of that solution: professing greatly to admire the work, he commented that the second and fourth movements were "lengthy to the point of boredom" and blamed Habeneck's failure in Paris on his refusal to heed his, Schindler's, advice on cutting. Though it continued far into the first half of this century, that discussion can now be considered as laid to rest. Indeed, one of the most impressive features of this symphony is its magnificent and relaxed comfort at occupying and moving about within its own length. It is, on the other hand, generally forgotten that Schumann's famous remarks on that subject in a letter to Clara Wieck (and recycled for his review in the *Neue Zeitschrift für Musik*) were made on the basis of Mendelssohn's blue-penciled version: "Clara, I was in a state of bliss today . . . all the instruments are human voices; it is gifted beyond measure, and this instrumentation, Beethoven notwithstanding—and this length, this heavenly length, like a novel in four volumes, longer than the Ninth Symphony!" (Those last words are romantic hyperbole, though an uncut performance of Schubert's *Great C* major, with all repeats taken, can come close to reaching the length of Beethoven's Ninth.)

Schumann was of course right in pointing out the originality and inspiration of Schubert's orchestral concept. Justly, the most famous spots are those brief and solemn phrases of pianissimo trombones in the first Allegro and, in the second movement, the passage Schumann describes so beautifully, "where a horn, as though calling from afar, seems to come from another sphere. Everything else is hushed, as though listening to some heavenly visitant passing through the orchestra." The whole of the Andante con moto (the precautionary "*con moto*" was an afterthought) is characterized by a singular sonorous charm; perhaps from that point of view, the most extraordinary achievement of all is the combination of delicacy with vigorous, inventive life that informs the introduction to the first movement.

For that matter—and this, too, Schumann understood better than most later critics—the compositional and rhetorical idea of the symphony as a whole is no less striking than its sound. This is nowhere more true than in the first movement, with its quasi-variation introduction gradually gathering momentum to spill into the Allegro, and with the master stroke of returning at the very end to the horn tune of the beginning, but metamorphosed into a rush of fierce and headlong energy. The second and fourth movements, too, show astounding capacity for drastic, shattering climaxes. (Ever since the first edition of 1840, printed scores have put a *diminuendo* mark under the final unison C. This is nonsense and, as in the analogous instance of the end of the C major quintet, D.956, it arises from Schubert's habit of making his accent marks so big and so emphatic that editors misread them.)

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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ARTISTS

Erich Leinsdorf



As music director of the Boston Symphony Orchestra from 1962 to 1969, Erich Leinsdorf conducted more than 700 concerts, with a repertoire of 429 works by 96 composers. Apart from the contemporary works he introduced, Mr. Leinsdorf made musical history with his concert-opera performances of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos* in their original versions, and, as director of the Berkshire Festival and head of the Berkshire Music Center at Tanglewood, with BMC performances of Berg's *Wozzeck* and Schoenberg's *Die glückliche Hand*. Mr. Leinsdorf first led the Boston Symphony at home and on tour in 1961. He has returned for guest-conducting engagements in 1969, 1971, and 1980, and while at Tanglewood this summer for the first time since 1969 he will work with and conduct the Berkshire Music Center Orchestra as well as the Boston Symphony.

One of the world's most traveled musicians, Mr. Leinsdorf has in recent years conducted on every continent: he has toured to Australia and New Zealand, to the Far East, to Europe, and in the United States with leading American and European orchestras. European engagements

have included the five symphony orchestras of London, the Orchestre de Paris, the Amsterdam Concertgebouw, the Berlin Philharmonic, the Vienna Philharmonic and the Vienna Symphony, the Czech Philharmonic, the Tonhalle of Zurich, and others. In North America he has been guest conductor with the symphony orchestras of Chicago, Los Angeles, Cleveland, New York, Minnesota, Houston, and Toronto. Foreign tours with the New York Philharmonic have included Scandinavia, Russia, and Japan. In recent years Mr. Leinsdorf has led acclaimed performances of *Tristan*, *Siegfried*, *Die Walküre*, *Salome*, *Elektra*, *Fidelio*, and *Der Rosenkavalier* at the Metropolitan Opera, where he made his debut in 1938 when he was only twenty-five; of *Tannhäuser* at the Bayreuth Festival, *Palestrina* at the Vienna State Opera, and *Parsifal* at the Berlin Opera. Previous posts have included the music directorships of the Cleveland Orchestra and the Rochester Philharmonic, the directorship of the New York City Opera, and music consultant of the Metropolitan Opera. Mr. Leinsdorf's recordings over the past thirty years have included, with the Boston Symphony, the symphonies and concertos of Prokofiev, and the complete symphonies of Beethoven and Brahms; he has also recorded all the Mozart symphonies as well as complete operas by Mozart, Wagner, Verdi, Puccini, and Strauss.

Mr. Leinsdorf's most recent book, *The Composer's Advocate: A Radical Orthodoxy for Musicians*, based upon seminars he gave for young conductors in 1977 and 1978, is available in paperback from Yale University Press.



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Emanuel Ax



Still in his early thirties, pianist Emanuel Ax has won some of the most coveted prizes in the music world. He has performed with virtually every major orchestra in America, as well as those of Eastern and Western Europe, Latin America, and the Orient, and he has given countless recitals and recorded ten albums for RCA. In 1974 the Polish-born Ax won the first Rubinstein International Piano Competition. He had already won prizes in the Chopin Competition in Warsaw, the Vianna da Motta competition in Lisbon, and the Queen Elisabeth Competition in Brussels, and he subsequently went on to win the Michaels Award of Young Concert Artists. In 1979 he was awarded the Avery Fisher Prize, which brought with it a cash stipend, a recital on Lincoln Center's "Great Performers" series, and performances with the New York Philharmonic, the Chamber Music Society of Lincoln Center, and the Mostly Mozart Festival. Mr. Ax's recordings include works by such composers as Liszt, Schumann, Ravel, Chopin, and Mozart, and he recently had the distinction of being honored for two separate albums in the same year:

his all-Beethoven album was named one of the year's five best by *Time* magazine, and *Stereo Review* chose his record of the Dvořák Quintet with the Cleveland Quartet as "Record of the Year." In addition, his recordings of the two Chopin concertos were nominated for Grammy awards. Future recording plans include the Brahms Quintet with the Cleveland Quartet, a Mozart concerto with Pinchas Zukerman and the St. Paul Chamber Orchestra, and the Brahms cello sonatas with Yo-Yo Ma. Mr. Ax's 1981-82 season included three separate tours of Europe with major orchestras and a full schedule of recitals. In the United States, he has appeared with the New York Philharmonic, the Los Angeles Philharmonic, the Cincinnati Symphony, the Minnesota Orchestra, and the Boston Symphony, with which he made his debut in December 1981 under the direction of Erich Leinsdorf. He has also performed recitals in cities from coast to coast, including a Carnegie Hall debut this past April. Born in Warsaw, Mr. Ax moved to Winnipeg, Canada, with his family as a boy. He studied in the Pre-College Division of Juilliard and was accepted as a pupil by Mieczyslaw Munz, who has remained his only piano teacher. He is a graduate of Columbia University, where he majored in French, and he lives with his wife, pianist Yoko Nozaki, and their son Joseph.



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NOTES

Irving Fine

Toccata concertante

Irving Fine was born in Boston on 3 December 1914 and died there on 23 August 1962. He began the *Toccata concertante* in 1946 and completed it the following summer at the MacDowell Colony. Serge Koussevitzky led the Boston Symphony Orchestra in the first performance on 22 October 1948. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, snare drum, cymbals, bass drum, piano, and strings.

Irving Fine is one of the recent representatives of a distinguished tradition in American music—the Boston composer. His compositional studies were carried out first at Harvard under the tutelage of Edward Burlingame Hill and Walter Piston; later he studied with Nadia Boulanger in France. He also studied choral conducting with Harvard's Archibald T. ("Doc") Davison, through whom he gained an intimate familiarity with the choral repertory which is reflected in his own delightful and refined choral works, among them *The Choral New Yorker*, *McCord's Menagerie*, and choruses from *Alice in Wonderland*. He studied orchestral conducting at Tanglewood with Serge Koussevitzky, and he remained for ten years on the staff of the Berkshire Music Center, where he was part of a brilliant stable of young composers (and a few older ones) who shared a large house in Richmond, Massachusetts, during some of those summers, sharing friendships and the excitement of their musical ideas—Aaron Copland, Lukas Foss, Arthur Berger, Leonard Bernstein, and others. Throughout those years and afterward, when he was essentially creating the music department at Brandeis University, Fine remained an admired leader of enthusiasm and energy, constant willingness to help composers in need, and great personal warmth. In the worlds of music and academia—both frequently beset with envy and divisive internal politics—Irving Fine was admired and loved. The late BSO radio broadcast producer Jordan Whitelaw, who knew him for years, once expressed it to me quite simply: "Irving Fine was a prince." Thus the shock was great when the word came that he had died suddenly of a heart attack in his forty-eighth year, especially since only eleven days previously—apparently in perfect health—he had conducted the Boston Symphony at Tanglewood in a performance of his last composition, the *Symphony* of 1962.

Fine's output is not exceptionally large (his premature death and the many administrative duties that were placed upon him played some role in that), and the greater part of it is for chamber ensemble or voices, either solo or choral. There are, however, a handful of significant orchestral works, beginning with the *Toccata concertante*. (He had trouble settling on a title for this score, calling it first *Sinfonia*, then *Masque* with *Toccata concertante* as a subtitle. In the end, though, the subtitle became established as the title.) This earliest large score from Fine's pen shows clearly the depth of his response to Stravinsky, whose influence was still apparent in

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the twelve-tone Symphony. The characteristic ostinato passages and rhythmic drive—especially the underlying steady sixteenth-note pulse that runs almost throughout—is Stravinskian, but Fine's work is no less enjoyable for all that. The musical ideas are lean and athletic, a series of motivic gestures that shout and sing with nervous energy. The basic syncopated sixteenth-note figure of the very opening undergoes various sea-changes, always retaining a role, if only as a nervous background to broader themes. Over a steady, dry sixteenth-note rhythmic background in the strings a solo oboe hints at a new, more lyrical theme marked *dolce espressivo* which soon blossoms out into a broad singing phrase echoed and imitated through the orchestra. The working out of the piece involves diverse—and sometimes simultaneous—adventures of these basic thematic ideas in an actively contrapuntal texture. The title gives a hint as to its neo-Baroque character, with the various themes appearing in vigorously kinetic rotation throughout the texture. The "concertante" element consists of numerous brief solos, largely in the woodwind sections, which lend kaleidoscopic colors to the play of themes. The constant drive of the music, even in the most lyrical sections, brings the Baroque genre of the toccata into our day with a new voice.

—Steven Ledbetter

Luciano Berio

Concerto for Two Pianos and Orchestra

Luciano Berio was born in Oneglia, near Imperia, on the Ligurian coast in northern Italy, on 24 October 1925; he now lives in Florence. He composed the Concerto for Two Pianos and Orchestra in 1972 and 1973. The score, dedicated to Janice and Norman Rosenthal, was first performed by the New York Philharmonic Orchestra, Pierre Boulez conducting, on 15 March 1973; Bruno Canino and Antonio Ballista were the solo pianists. In addition to the two solo pianos (which are to be placed at opposite sides of the stage, left and right), the concerto calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, alto and tenor saxophone, three bassoons and contrabassoon, three horns, three trumpets, three trombones and tuba, electric organ, piano, marimba, six skin percussion instruments (tom-toms and bongos) played by one player, six metal percussion instruments (cowbells) played by another, violins divided into three groups (designated in the score as A, B, and C), violas, cellos, and basses. The orchestral piano part is played at this performance by Myron Romanul.

To Luciano Berio, music came as a birthright. Both his father and grandfather were composers and church musicians, and he began studying piano and composition with his father while still a schoolboy. After the war, when in his early twenties, Berio went to Milan, where he studied law briefly but also attended the composition classes of Ghedini at the conservatory. Italy's musical life was then a conservative one for the most part. The leading composers (with one important exception) had spurned twelve-tone techniques in favor of more eclectic approaches. The sole exception was Luigi Dallapiccola. His influence on Berio was significant, though, ironically, the two Italian composers had to travel to

Massachusetts to meet. In the summer of 1951 Berio held a fellowship in composition at the Berkshire Music Center; that same summer Dallapiccola was composer-in-residence. (This summer, Berio himself has returned to Tanglewood for his own appointment as composer-in-residence, a position he has held once before, in 1960.) Dallapiccola introduced Berio to the twelve-tone technique, and some of his first compositions following that summer, such as the orchestral piece *Nones*, made use of serialism in various ways.

While in this country Berio was also introduced to the whole range of American music-making, which had a striking influence on his work. He at once became interested in electronic music after hearing the first tape compositions of Otto Luening and Vladimir Ussachevsky. One result of this experience was the creation of the first electronic music studio in Italy, which Berio and Bruno Maderna persuaded a Milan radio station to establish in 1955. The Studio di Fonologia sparked a great deal of musical activity. Concurrently Berio was attending the summer courses in Darmstadt, at that time the acknowledged center of avant-garde composition.

Those years of the late '50s were filled with vigorous activity in Milan, where many composers of every stripe came to work at the studio. Berio edited a new-music magazine, *Incontri musicali* (*Musical Encounters*), and presented a concert series which bore the same title. Although he was already pursuing his musical path in a manner freer than that of the determined serialists, a two-piano concert performance that he gave with John Cage in his concert series opened up to him still further the possibilities of a music apart from rigid precompositional plans. According to Berio, the musical work is not so much an end in itself, an object that requires nothing more (he calls this "the Beethovenian concept of art"), but rather something that occurs in a relationship with each performer and listener, who have the responsibility to seek out that relationship, to



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His own output ranged widely, including such important tape compositions as *Thema (Omaggio a Joyce)* and *Visage*, and instrumental works such as the orchestral *Tempi concertati*, a string quartet, *Serenata I* for flute and fourteen instruments, and *Différences* for flute, clarinet, harp, viola, cello, and tape. He was also writing several major scores for female voice and various instrumental combinations: *Chamber Music*, *Circles*, and *Epifanie*. The voice for which these and other works were conceived was that of his then wife Cathy Berberian, an American singer of extraordinary range and virtuosic technique (her voice had also provided the "concrete" material for the tape composition *Visage*).

Berio spent most of the 1960s teaching in the United States at Mills College, Harvard, and the Juilliard School, where he remained from 1965 to 1971. It was during that period that he investigated the reworking of musical ideas from one piece to another, seeking out different directions that may be taken from a specific musical gesture. His *Sequenza VI* for unaccompanied viola, for example, formed the basis for *Chemins II* for viola and a chamber ensemble of nine instruments. Later on the material was rethought as *Chemins III* for viola, nine instruments, and orchestra. Berio has described the interrelationships of the three compositions as being



Luciano Berio

analogous to the layers of an onion, each layer independent in itself, but each bearing a relationship to the whole. This particular approach to composition—an interest in different musical treatments of a musical idea—is also reflected in the large number of arrangements that he has made of music ranging from the old Italian masters (Gabrieli, Frescobaldi, Monteverdi) to Luigi Boccherini, Kurt Weill, and Lennon and McCartney. Berio's fascination with such musical reconsiderations is evident also in the Concerto for Two Pianos. Probably the climactic score of his American years—certainly the one that spread his name far beyond the normal circle of "new music" audiences—was the *Sinfonia*, composed in 1969 for the New York Philharmonic and the Swingle Singers, and which Berio himself will conduct with the Boston Symphony Orchestra and the New Swingle Singers on Sunday afternoon, 22 August, at Tanglewood this summer.

After the extraordinary success of *Sinfonia*, Berio was commissioned to write a new score for the 125th season of the New York Philharmonic. The result was a highly unusual, virtuosic score for the Italian duo-piano team of Bruno Canino and Antonio Ballista. Perhaps the most immediate indication of the work's unusual character is the fact that we hear nothing of the orchestra for a good five minutes into the piece, as the two pianos begin, almost in complete silence, a shimmering continuous background from which individual exclamations gradually break out. And when one of the orchestral instruments is finally heard, it is—of all things—yet another piano! (It is, to be sure, soon followed by others.) Traditionally composers have sought to make the soloist or soloists as different as possible from the orchestral body, to present an individual musical character that would stand out strikingly from the ensemble. Berio himself commented on this aspect of his approach in the brief statement that he supplied for the first performance:

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I believe that writing a traditional concerto today has no meaning. There is no longer any way to establish a homogeneity of significance among one or more soloists and a mass of musicians of different density or nature—such as did exist in Baroque, Classical, and Romantic concertos in which the “individual” and the “mass” could say practically the same thing despite their completely different densities and acoustical characters. Today, our ears and our minds consider contrasts of harmonic and acoustic density (as well as the different degrees of noise content) as part of the significant structure of music. Thus the relationship between soloist and orchestra is a problem that must ever be solved anew, and the word “concerto” can be taken only as a metaphor. The problem of soloists, however, has always interested me; I have confronted it on many occasions and I have tried to solve it from different angles: with my *Tempi Concertanti* (1959), for instance, for flute and four instrumental groups, with *Chemins I* (1963) for harp and orchestra, with *Chemins III* (1969) for viola and orchestra.

This Concerto for Two Pianos and Orchestra develops a mobile, diversified, and very unstable relationship among soloists and orchestra. The two pianos, in fact, often assume different functions and roles, among them the aspect of accompanying soloists from the orchestra. Another broad aspect of the work is a tendency to a degradation, a dissolution of harmonic processes. I think of this Concerto as a voyage through a variety of instrumental roles and relationships, different functions and processes, during which each of the two pianos keeps returning to re-examine paths already trodden in order to repeat each step under a different perspective, thus transforming each repeated event into something recognizably new.

Elsewhere, Berio has noted that the Concerto for Two Pianos might have been called “Concertos” with equal justice, since the two soloists are not so much a team as two individuals who play ever-changing roles between themselves and with the members of the orchestra, whom they often accompany more or less in chamber music fashion. These relationships appear gradually as the soloists take part in music-making with the full ensemble or with solo flute or violin or clarinet. The powerful climax occurs after the second pianist undertakes a cadenza against the background of nervous measured violin tremolos. The repeated notes of the tremolos invade the whole string section, then the winds, then echo back and forth with dizzying speed. Gradually all three pianos take over from the orchestra and build a crescendo to another fortissimo tutti. The pianists’ final page ends the concerto as untraditionally as it began—with the merest whisper from the soloists, a whisper that fades into silence. But behind all the diversity of episode, the composer notes, there is a unifying harmonic process: “it is revealed at the beginning of the concerto by the two pianos alone, like a map consulted before starting on a journey.”

—S.L.

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Pyotr Ilyich Tchaikovsky

Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Vyatka, on 7 May 1840 and died in St. Petersburg on 6 May 1893. He composed the Fifth Symphony between May and 26 August 1888, himself conducting the premiere in St. Petersburg on 17 November of that year. Theodore Thomas introduced it to America at a concert in New York on 5 March 1889. The symphony is scored for three flutes (third doubling piccolo), two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and *Baker's Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that "Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.

"The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic Symphony*) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is

eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern."

Wearing his *Evening Transcript* hat, Apthorp was not as cautious: "It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!"

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I



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am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, that is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time. . . "

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the *Serenade for Strings*, the *1812 Overture*, the *Vespers Service*, the *A minor* trio, the *Manfred* Symphony, and some of his most appealing songs, including *Don Juan's Serenade* and *Amid the noise of the ball*.

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, complaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his dairy as Z or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Aphorhp's "peculiar [Russian]

character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Scheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of the movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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ARTISTS

Gilbert Kalish



Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertoire, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for CBS, CRI, Desto, Folkways, and Nonesuch. His recordings for the latter company include several volumes of Haydn piano sonatas, a recent Schubert album, Charles Ives's *Concord Sonata*, and numerous albums with his frequent collaborator, mezzo-soprano Jan DeGaetani. He has been guest pianist with the Juilliard and Concord string quartets, and he participated in the Ojai Festival this spring. Mr. Kalish is an

artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.

Ursula Oppens



Pianist Ursula Oppens's versatility and unique range of repertoire have been recognized as major aspects of her multifaceted career. A judge this past summer in the annual International American Music Competitions sponsored by Carnegie Hall and the Rockefeller Foundation, Ms. Oppens has herself been the recipient of many honors and prizes, including first prize at the 1969 Busoni International Piano Competition, the 1976 Avery Fisher Prize, which led to her debut with the New York Philharmonic, and the 1979 Record World Award for her recording of Frederic Rzewski's "The People United Will Never Be Defeated!" In addition to her Boston Symphony debut at Symphony Hall this past April, Ms. Oppens's current season includes recitals at New York's Metropolitan Museum of Art, in Baltimore, at Aspen, and at Pennsylvania State University; participation in the Chamber Music Society of Lincoln Center's Haydn/

Stravinsky Celebration, as well as a second series of concerts with that organization; and the opening concert in a new series, "American Portraits," at Washington's Kennedy Center. A founding member of Speculum Musicae, a chamber music ensemble devoted to contemporary music, Ms. Oppens was born into a musical family. A native New Yorker, she studied economics and English literature at Radcliffe College before taking her master's at Juilliard, where her teachers included

Rosina Lhevinne, Leonard Shure, Guido Agosti, Edith Oppens (her mother), and Felix Galimir. Among her numerous concerts and recitals have been appearances in Berlin, Munich, Amsterdam, and London; performances on college campuses across the United States; and festival appearances at Tanglewood, Dartmouth, and Aspen. Ms. Oppens has recorded for Arista, CBS, CRI, Nonesuch, Vanguard, and Watt Works.

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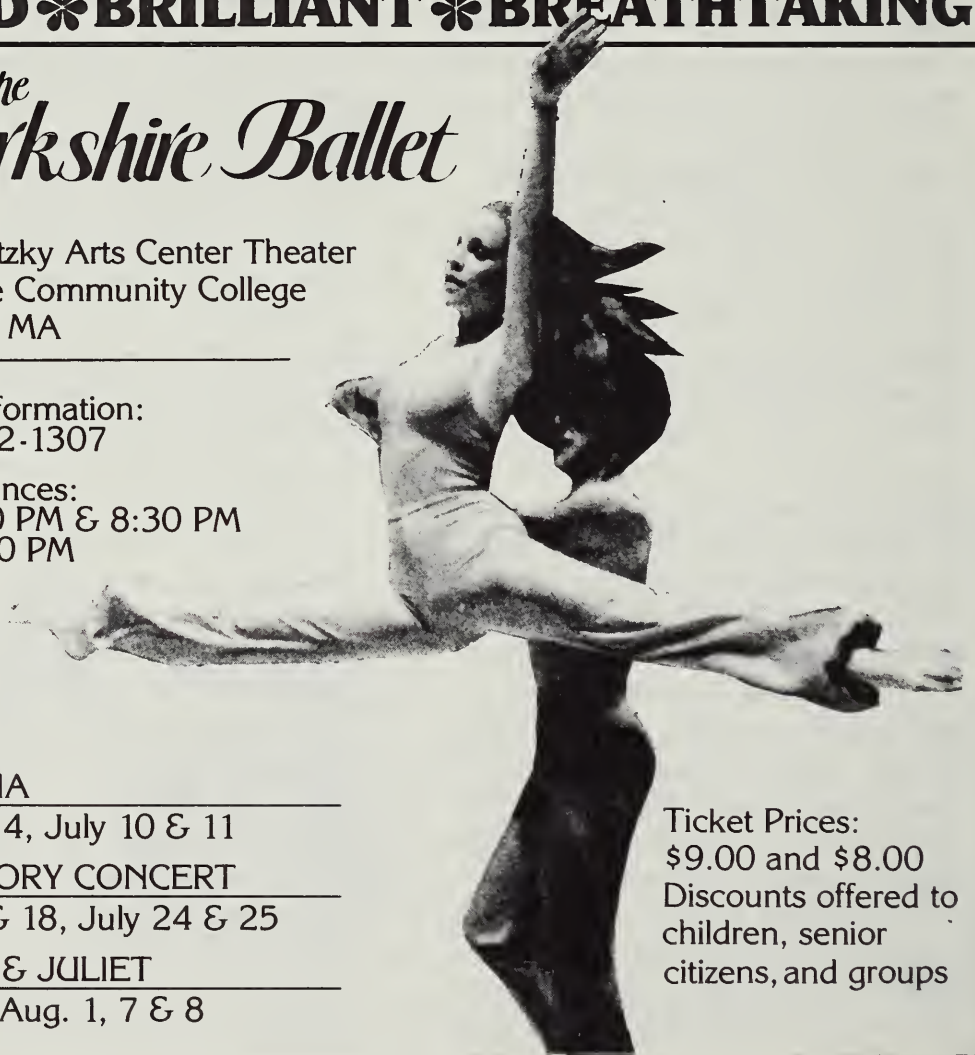
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Weekend Prelude

Friday, 6 August at 7

ANDRÉ PREVIN, piano
HAROLD WRIGHT, clarinet
JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello

MOZART Trio in E-flat for piano, clarinet, and viola,
 K.498, *Kegelstatt*
 Andante
 Menuett
 Allegretto

Mssrs. PREVIN, WRIGHT, and FINE

MOZART Quartet in E-flat for piano, violin, viola,
 and cello, K.493
 Allegro
 Larghetto
 Allegretto

Mssrs. PREVIN, SILVERSTEIN, FINE, and ESKIN

Baldwin piano

Notes

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high or low end of the instrument, known as the clarinet and chalumeau registers, respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of his Symphony No. 39. But most of all, Mozart wrote three works in which the clarinet is especially featured: the present trio, K.498, in 1786, the Clarinet Quintet, K.581, in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E-flat trio into his personal catalogue of compositions on 5 August 1786 as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro*. Mozart wrote it for the Jaquin family, or



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rather for the daughter of the family, Franziska, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score with basic motives recurring in different movements.

There is an old tradition that Mozart composed this trio while playing skittles (a form of bowling), hence the name "*Kegelstatt*" ("skittles-lane" or "bowling alley") by which it is known in German. Alas, there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier: there he actually wrote on the manuscript "*untern Kegelscheiben*" ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, *violin*, and *viola*, then added the note: "the violin part may also be played by a clarinet"! But the melodic character and soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

Mozart virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and **K.493** in E-flat major. The first one, completed on 16 October 1785, had been written in response to a commission for three works from the publisher Franz Anton Hoffmeister. But that work had not sold well (apparently it was too difficult for the amateur musicians who comprised the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet, about nine months later—his first piece to be completed after his extended labor on the score of *Le nozze di Figaro*; but the second quartet was, in the end, published by Hoffmeister's rival Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertoire, Mozart did have a model for the E-flat work in the form of a set of "*Quatuors*" by Johann Schobert (d.1767), whose Opus VII included a piano quartet in E-flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for Mozart's imagination. But of course K.493, despite a modest bow to an older composer, is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, with conversational cross-currents that bring a smile with their epigrammatic wit.

—Steven Ledbetter

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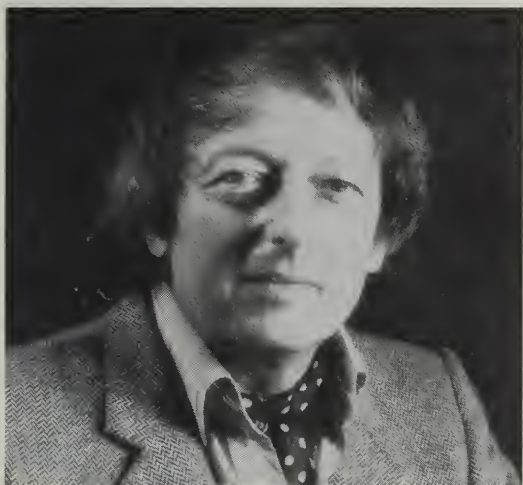
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ARTISTS

André Previn



Music director of the Pittsburgh Symphony since 1976, André Previn is known worldwide as one of today's finest conductors and also for his achievements as pianist, composer, and television personality. Mr. Previn studied classical music as a child in his native city of Berlin, and later, in California, where the Previn family moved in the early 1940s, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. While still a teenager, Mr. Previn joined the MGM Studio Music Department; he eventually became head of that department, winning four Academy Awards. During that Hollywood period, Mr. Previn's talents were noticed by violinist Joseph Szigeti, who encouraged Mr. Previn's interest in chamber music, and by 1960 Mr. Previn began to devote his efforts exclusively to classical music. Since 1960, Mr. Previn has been sought as a guest conductor by the world's major orchestras, including those of New York, Boston, Chicago, Philadelphia, Los Angeles, Amsterdam, Vienna, Berlin, Paris, Prague, and Copenhagen. From 1967 to 1969 he was music director of the Houston

Symphony Orchestra, succeeding John Barbirolli, and in 1968 he was appointed principal conductor of the London Symphony Orchestra, a post he retained until 1979, when he was named conductor emeritus. In September 1971 he made his debut at the Edinburgh Festival, to which he has returned many times. He also conducts regularly at the Salzburg Festival. From 1972 to 1974 Mr. Previn was artistic director of the South Bank Music Festival in London, and in 1977 he was artistic director for the Queen's Jubilee Festival.

Mr. Previn assumed the post of Pittsburgh Symphony music director in August 1976, succeeding William Steinberg. His impact was felt immediately with the expansion of the symphony's subscription concert schedule, reinstatement of the orchestra into the recording business, and additional exposure via the PBS series "Previn and the Pittsburgh," for which Mr. Previn has earned two Emmy nominations. In May and June of 1978, Mr. Previn led the

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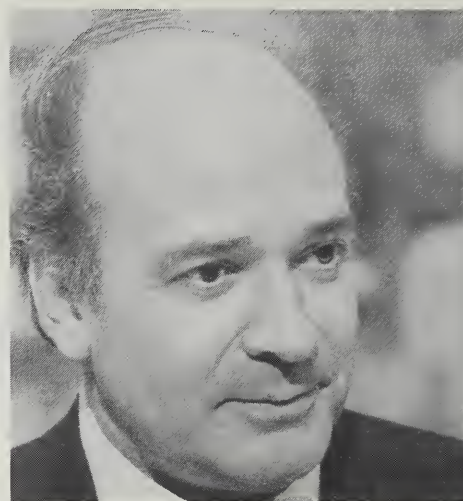
Pittsburgh Symphony on a five-country European tour, and he returned with them this year for a six-country, twelve-city tour which included stops in Paris, Berlin, Vienna, and London. Mr. Previn's recordings number nearly 100 major works and albums currently available, including an extensive catalogue with the London Symphony for Angel records. In 1977 Angel began recording Mr. Previn with the Pittsburgh Symphony; he and the Pittsburgh also record for Phonogram International for release on the Philips label. Mr. Previn has a long-term contract with BBC Television and won the British Critics Award for TV Music Programs in 1972 and 1976. Mr. Previn has been guest conductor with the Boston Symphony for concerts at Tanglewood in 1977, 1980, and 1981; he will make his first Symphony Hall appearances with the orchestra in November.

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Harold Wright



Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.

Joseph Silverstein



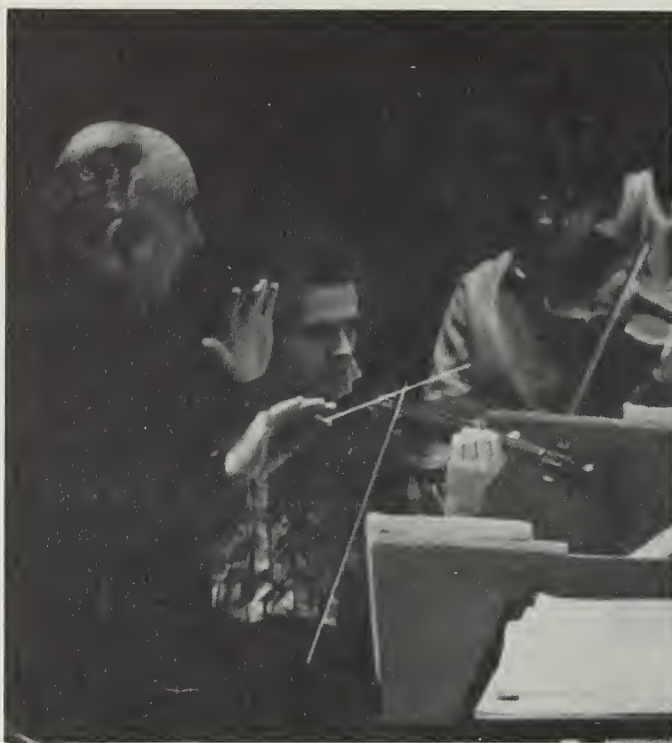
Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. He is first violinist and music director of the Boston Symphony Chamber Players, chairman of the faculty of the Berkshire Music Center at Tanglewood, music director of the Worcester Symphony, and principal guest conductor of the Baltimore Symphony Orchestra. Born in Detroit, Mr. Silverstein began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein appears regularly as soloist with the Boston Symphony Orchestra, and he conducts the orchestra frequently at Symphony Hall and at Tanglewood. He has also appeared as both soloist and conductor with other orchestras in this country and abroad. On

records, he may be heard in many performances with the Boston Symphony Chamber Players, in works of Mrs. H.H.A. Beach and Arthur Foote with pianist Gilbert Kalish, in the Grieg violin sonatas with pianist Harriet Shirvan, and as soloist in Vivaldi's *Four Seasons* with Seiji Ozawa and the Boston Symphony on a recently issued disc from Telarc.

Burton Fine



Principal BSO violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of



Joseph Silverstein and the Boston University Symphony Orchestra in rehearsal at Boston's famed Symphony Hall.

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Technology. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center and is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the GHB/Boston Artists Ensemble, and he appears frequently as soloist with the Boston Symphony Orchestra.

Jules Eskin



Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music. Mr. Eskin has been soloist with the Boston Symphony Orchestra on many occasions, including performances this past season of Strauss's *Don Quixote* with his colleague, BSO principal violist Burton Fine.



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ALL-STRAVINSKY PROGRAM

Symphony of Psalms

(composed for the fiftieth anniversary of the Boston Symphony Orchestra; American premiere given by the Boston Symphony Orchestra on 19 December 1930)

- I. ♩ = 92 (Psalm 38, verses 13 and 14)
- II. ♩ = 60 (Psalm 39, verses 2, 3, and 4)
- III. ♩ = 48 — ♩ = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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Oedipus Rex, Opera-oratorio after Sophocles
by Igor Stravinsky and Jean Cocteau, put
into Latin by Jean Daniélou

(American premiere given by the Boston Symphony Orchestra
on 24 February 1928)

GLEND A MAURICE, mezzo-soprano (Jocasta)
KENNETH RIEGEL, tenor (Oedipus)
JOHN CHEEK, bass-baritone (Creon)
AAGE HAUGLAND, bass (Tiresias)
JOHN GILMORE, tenor (The Shepherd)
JOSEPH McKEE, bass-baritone (The Messenger)
SAM WANAMAKER, speaker

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JOHN OLIVER, conductor

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The 100th anniversary of Stravinsky's birth is being celebrated during the 1981-82 season.

Igor Stravinsky shared with his friend and occasional collaborator Pablo Picasso the type of mind that constantly sought out and explored new artistic realms—to such an extent, in fact, that both men were accused at times of lacking an individual style, of moving modishly from one artistic “line” to another. In both cases their careers lasted for many decades, during which the worlds of art and music were surprised by several unexpected twists and turns of approach. It is

also perhaps true that they both had their greatest influence in the first half of their long careers; however significant individual works of the last decades may have been aesthetically, they never had the kind of earthshaking effect that Picasso's *Les demoiselles d'Avignon* or Stravinsky's *Le Sacre du printemps* had a half-century earlier.

Stravinsky's earliest mature compositions (following such traditional student fodder as a conservative but highly fluent symphony composed while he was studying with Rimsky-Korsakov) were composed for Diaghilev's Ballets Russes, which meant premieres in Paris and European fame almost overnight if the work scored a success. And successes he had—one after another: *The Firebird*, *Petrushka*, *Le Sacre du printemps*, each more daring than the one before, each extending the language of western art music by several degrees. These large-scale ballets requiring elaborate sets and huge orchestras were the last works Stravinsky was to compose of that size.

It was World War I first of all, then general economic conditions and the composer's own growing interest in using smaller ensembles, that induced him to turn from the enormous scores of the pre-war years to new genres after the war. This change went hand in hand with what was perceived as a major about-face stylistically, as if Stravinsky were perversely turning his back on the music and the audience that he had cultivated so successfully in the earlier years. During the three decades from 1920 to 1950, Stravinsky was ranked (along with Paul Hindemith) as the great opponent of the new atonal sounds emanating from Vienna, although Stravinsky's concept of

tonality was always highly idiosyncratic and was recreated afresh in any given piece. Still, if the critics felt that Schoenberg and company were destroying the traditions of Western music with their new "systems," they could always hail Stravinsky as the "neo-classical" composer who showed that tonality had not yet wrung itself dry.

"Neo-classical" is the term most frequently employed to describe Stravinsky's music during these middle decades of his life, especially after he had adapted some music by the eighteenth-century composer Pergolesi into the ballet *Pulcinella* and followed it with a series of works over the years that suggested "classical" inspiration: the Sonata for piano, *Oedipus Rex*, *Apollo*, the Symphony of Psalms, the Violin Concerto, the Symphony in C, and *The Rake's Progress*. The trouble is that the "classical" part of "neo-classical" must be interpreted in several entirely different ways if it is to be applied sensibly to such a diverse collection of pieces. In fact,



Stravinsky continued to outrun attempts to pigeonhole his art, rarely failing to catch the musical world off guard.

The biggest surprise to observers of Stravinsky's career came after the completion of his most overtly "neo-classical" score, *The Rake's Progress* (modeled in many respects on Mozart's *Don Giovanni*), when he suddenly (as it then appeared) embraced the Schoenbergian system of serialism—though, characteristically, always using it in a way quite different from Schoenberg. Actually, the final serial phase of his career can be seen (with the excellence of hindsight) to have developed quite normally out of Stravinsky's polyphonic concerns, which he once again carried to a logical conclusion.

Throughout all these changes, through some sixty years of active composition, Stravinsky remained true to himself. The proof of this statement is that no matter what style he chose to use, there is never any doubt as to the identity of the mind behind the music. Few composers are so immediately recognizable; many of his works can be identified at once from a single chord. Indeed, Stravinsky's ear reveled in precise, unique, individual sounds. What might seem to another listener, say, a simple C major triad was to Stravinsky a very precise discovery—different in quality and timbre and spacing and effect from every possible C major triad. Because of this very specificity of his hearing, Stravinsky insisted on composing all his works at the piano, so that he could maintain constant contact with the *matière sonore*, and test at every step the actual effect of his compositions. Not for him the airy realms of theory. Music was something solid, almost tangible. As a result, he left a

large body of work that, without exception, "sounds."

Stravinsky's youth fell in the declining years of late romanticism, a period when extravagant claims were made as to the expressive powers of music. In reaction to that mode of thought, Stravinsky always played down any references to expressiveness in his own music; he insisted that when composing he thought of only two things—"pitch and rhythm." He argued this aesthetic in his Norton lectures at Harvard, later published as *The Poetics of Music*. But experienced listeners to Stravinsky's music will each have a large personal list of passages from many different works in which pitch and rhythm have been manipulated with extraordinary skill and refinement to produce a thing of clarity, shapeliness, beauty, and, yes, emotional force.

—Steven Ledbetter



MEMORANDUM OF AGREEMENT, made and entered into
this twelfth day of December, 1929, by and
between Igor Stravinsky of Paris, France, of the one part, and
the Trustees of the Boston Symphony Orchestra, Inc., of Boston,
Mass., of the other part,

WITNESSTH: That the said Stravinsky hereby agrees to compose
a symphony, the score and complete set of orchestral parts to be de-
livered to the Boston Symphony Orchestra, Inc., at Symphony Hall,
Boston, not later than September 20, 1930,- the score to be in
manuscript and to remain in the possession of the Boston Symphony
Orchestra, Inc. The Boston Symphony Orchestra shall have the right
to buy a set of parts to keep.

The said Stravinsky also agrees that the Boston Symphony
Orchestra shall have the first world performance of said work and
the first performances in Boston and New York and the right to
perform said work at any place or time during its Fiftieth Anniversary
season of 1930-1931 without the payment of any performance fees or
other charges. After the season of 1930-1931 the Boston Symphony
Orchestra shall have the right to perform said work at reasonable
performance fees. For the two seasons of 1930-1931 and 1931-1932
the Boston Symphony Orchestra shall have the exclusive right to
perform said work for the purpose of making records for reproduction.

IN CONSIDERATION of the performance of the above by the said
Stravinsky the said Trustees of the Boston Symphony Orchestra, Inc.,
agree to pay to the said Stravinsky or authorized representative
Three Thousand (\$3,000) Dollars, Fifteen Hundred (\$1,500) Dollars of
which are to be paid herewith and the balance of Fifteen Hundred
(\$1,500) Dollars to be paid on the receipt of the complete score
(and parts) of the said symphony.

The said Trustees also agree that except as specified above
the usual rights in said symphony will remain with the composer.

It is further mutually agreed that if on account of illness,
accident or for any cause beyond the control of said Stravinsky he
is unable to compose said symphony, the said Stravinsky's only
liability to the Trustees of the Boston Symphony Orchestra, Inc.,
shall be to reimburse said Trustees for any amount already paid to
the said Stravinsky under the contract.

IN WITNESS WHEREOF, the parties hereunto set their hands and Seals.

.....*Igor Stravinsky*.....(Seal)
.....*Boston Symphony Orchestra, Inc.*.....(Seal)
.....*Samuel Insull*.....

The contract for Stravinsky's "Symphony of Psalms"

NOTES

Igor Stravinsky Symphony of Psalms *Oedipus Rex*

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. The *Symphony of Psalms* was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and 15 August 1930. The score bears the dedication (in French): "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Serge Koussevitzky was to have conducted the world premiere with the Boston Symphony in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet. But Koussevitzky fell ill, and the Boston performance was postponed. He did, however, allow the European performance to take place. As a result, the first performance was given by the chorus and orchestra of the Brussels Philharmonic Society under Ansermet on 13 December 1930; the Boston Symphony Orchestra under Koussevitzky performed the American premiere on 19 December with the chorus of the Cecilia Society, Arthur Fiedler, conductor. In his score Stravinsky completely eliminates upper strings (violins and violas). In addition to four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts), the score calls for five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small trumpet in D and four trumpets in C, three trombones and tuba, timpani, bass drum, harp, two pianos, cellos, and double basses. The pianists at this performance are Jerome Rosen and Benjamin Pasternak.

Oedipus Rex, an opera-oratorio in two acts based on Sophocles, with text by Jean Cocteau (translated into Latin by Jean Daniélou), was composed at Nice between 2 January 1926 and 14 March 1927, the scoring being completed at 4 a.m. on 10 May 1927. Its first performance (as an oratorio) was given by the Russian Ballet in Paris on 30 May 1927, the composer conducting, and with René Maison in the title role. The American premiere was given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky on 24 February 1928, with Margaret Matzenauer (*Jocasta*), Arthur Hackett (*Oedipus and the Shepherd*), Fraser Gange (*Creon, Tiresias, and the Messenger*), Paul Leyssac (speaker), and the Harvard Glee Club, Archibald T. Davison, conductor. In addition to the soloists (*Oedipus*, tenor; *Jocasta*, mezzo-soprano; *Creon*, bass-baritone; *Tiresias*, bass; the *Shepherd*, tenor; the *Messenger*, bass-baritone), a speaking narrator, and a chorus of tenors and basses, the score calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (third doubling E-flat clarinet), two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, tambourine, cymbals, snare drum, harp, piano, and strings.

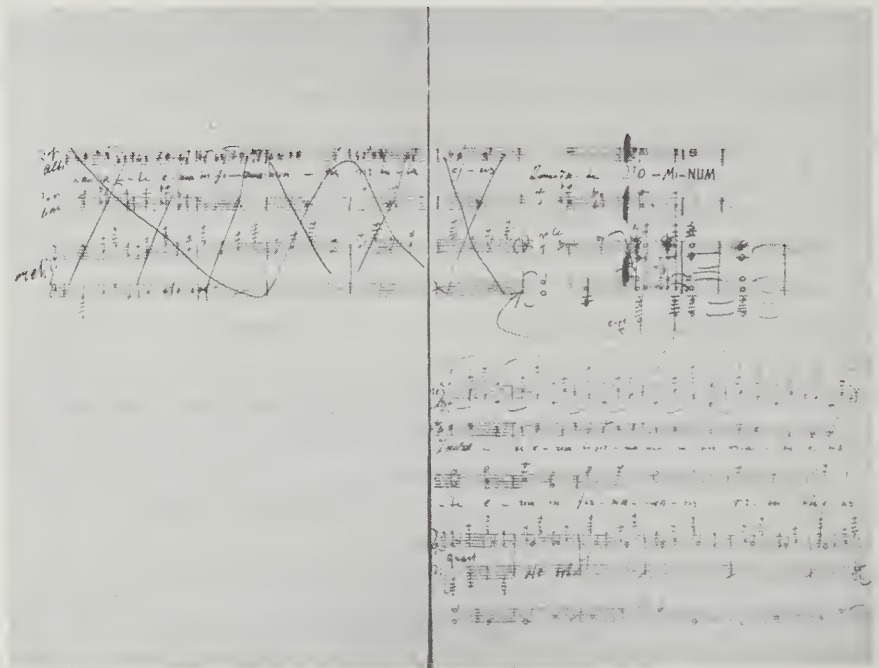
The Boston Symphony introduced new works before 1930, but it rarely—if ever—commissioned them. Even before the turn of the century the orchestra gave world premieres of many American works, mostly by Boston composers, and, of course, American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to this

day. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's Symphonic Ode, Hanson's Second Symphony, and the work regarded by many as Stravinsky's greatest, the Symphony of Psalms.

Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional nineteenth-century symphony; he wanted rather to create a unique form that did not rely on custom but that would nonetheless form a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meantime, had expressed the hope that the new work would be something "popular." As Stravinsky recalled:

I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way.

The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin



From the "Symphony of Psalms" sketchbook

text of the Vulgate. (To avoid confusion, it is worth noting that, owing to different textual traditions, the Vulgate numbers almost all of the Psalms differently from the King James Version and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40 respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "*Laudate Dominum*" was the very first musical idea that suggested itself. This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "*Oracula, oracula*" in *Oedipus Rex*; the reminiscence of the earlier score suggests that in some ways the Symphony of Psalms fulfills the Christian implications of that humanistic work.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score. The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The opening chord is one of those Stravinskian sonorities that is so unusual and so striking that it is possible to recognize the work at once from that single sound. It is a simple E minor triad, but contrary to all of the normal prescriptions of musical scoring, the note that is most frequently sounded is G, the third degree of the scale, which appears in four octaves on many instruments. The orchestral introduction contains long-flowing lines (which prefigure the voice parts) and running sixteenth-note passages. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that comprise the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F; this has reminded many listeners of the Phrygian mode of plainchant, though Stravinsky disavowed any intention of recalling traditional church music. Nonetheless, the semitone rising and then falling again is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer." Each of these elements functions as a self-contained block, often punctuated by a repetition of that opening chord, with its curious emphasis on G. Finally, as if in answer to this insistence, a climactic passage builds up with long choral phrases and increasing dynamic energy in the orchestral part to conclude on a massive G major triad, the extended musical goal of the movement and a climax of powerful effect.

That G major chord provides the harmonic link to the second movement as well, functioning as the dominant of C minor. Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the response of the Lord. The movement is called by the composer "an upside-down pyramid of fugues." In fact there is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. Both are fully and elaborately developed with strettos and combined statements. The basic motive of the symphony here takes the form C-E-flat-B-D, with the third note at the higher octave, giving a new, yearning shape to the subject of the

instrumental fugue. The choral fugue enters in E-flat minor with the lower instruments providing the accompaniment by way of their first crack at the instrumental fugue. A climactic choral passage in octaves ("He has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion on E-flat.

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the Symphony of Psalms with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement, because that slow introduction—"Alleluia"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the infant Christ with orb and sceptre. The fast movement—with its rushing triplets in horns and piano—Stravinsky admitted was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening material comes back for a wonderfully intense quiet conclusion, with the long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down to a minor third to C, suggesting that the conclusion will be in C minor. But as one last time the "new song"—"Alleluia"—is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a spirit of timelessness.

I.

Exaudi orationem meam, Domine, et deprecationem meam; auribus percipe lacrymas meas.

Ne sileas, quoniam advena ego sum apud te, et peregrinus sicut omnes patres mei. Remitte mihi, ut refrigerer priusquam abeam et amplius non ero.

—Psalm 38: 13, 14

Hear my prayer, O Lord, and my supplication: give ear to my tears.

Be not silent: for I am a stranger with thee, and a sojourner as all my fathers were. O forgive me, that I may be refreshed, before I go hence, and be no more.

II.

Exspectans, expectavi Dominum, et intendit mihi.

Et exaudivit preces meas, et eduxit me de lacu miseriae et de luto faecis.

Et statuit super petram pedes meos, et direxit gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi, et timebunt, et sperabunt in Domino.

—Psalm 39: 2, 3, 4

With expectation I have waited for the Lord, and he was attentive to me.

And he heard my prayers, and brought me out of the pit of misery and the mire of dregs. And he set my feet upon a rock, and directed my steps.

And he put a new canticle into my mouth, a song to our God.

Many shall see, and shall fear: and they shall hope in the Lord.

III.

Alleluia.

Laudate Dominum in sanctis ejus;
 laudate eum in firmamento virtutis ejus.
 Laudate eum in virtutibus ejus;
 laudate eum secundum multitudinem magni-
 tudinis ejus.
 Laudate eum in sono tubae;
 [laudate eum in psalterio et cithara.]
 Laudate eum in tympano et choro;
 laudate eum in chordis et organo.
 Laudate eum in cymbalis benesonantibus;
 laudate eum in cymbalis jubilationis.
 Omnis spiritus laudet Dominum!
 Alleluia.

— Psalm 150

(Stravinsky omits the line in brackets.)

Alleluia.

Praise ye the Lord in his holy places:
 praise ye him in the firmament of his power.
 Praise ye him for his mighty acts:
 praise ye him according to the multitude of
 his greatness.
 Praise him with sound of trumpet:
 [praise him with psaltery and harp.]
 Praise him with timbrel and choir:
 praise him with strings and organs.
 Praise him on high sounding cymbals:
 praise him on cymbals of joy:
 let every spirit praise the Lord.
 Alleluia.

* * *

For more than a decade after writing the enormous orchestral score of *The Rite of Spring*, Stravinsky turned his back on the full orchestra as a medium for his work. Partly out of necessity (World War I and its aftermath made smaller ensembles more practical), partly from a new stylistic approach, he exploited a wide range of instrumental combinations, some of them unknown before he created them. But increasingly he felt the need to compose a big work again, something in the nature of "a large-scale dramatic work." The result of much careful thought and soul-searching was Stravinsky's biggest work to date (in terms of sheer length it was not surpassed before the completion of his three-act opera *The Rake's Progress* in 1950), one that triumphantly marked his return to the full orchestra, *Oedipus Rex*.

As a Russian in exile from his native land and forced to hear his vocal works (originally composed in Russian) more often than not given in unsatisfactory translations, Stravinsky was more than usually aware of the problem of language in his vocal compositions. Should he write in Russian, only to have the works translated at once into French, German, English, or whatever? Should he compose in French, which had become the language of his daily discourse? The solution that he adopted for his new piece was bold but logical. He would compose in a "dead language," Latin, so that the work could be performed anywhere without the necessity of translation. For a libretto, Stravinsky approached Jean Cocteau. Perhaps it was the experience of hearing Cocteau read his play *Orphée*—a modern version of a classical myth—that persuaded Stravinsky to turn to him for his *Oedipus*. In any case, soon after the reading, the composer discussed the idea with Cocteau, confirming his intentions in a letter of 11 October 1925, outlining the nature of the collaboration. Cocteau set to work at once; before the end of the month he had finished a first draft of the libretto and sent it off to Jean Daniélou, who was to translate Cocteau's French text into Latin. Although the translation was

not finished until early in the following year, Stravinsky must in any case have had the opening part fairly soon, because he began composing on 3 January 1926. The collaboration did not go easily, however. On 19 January, Cocteau wrote to his mother:

For the third time [Stravinsky] has obliged me to begin my work all over again. The only good that comes out of this is that it forces me to relearn Latin. I leave the coast for 8 days (to Paris and Biarritz), during which I must rewrite the ending and correct the beginning . . . Above all, do not show this letter to any living soul. Stravinsky hides our work even from his mother and children . . . If he knew that I am speaking to you, he would become wild.

The work was planned as a surprise gift to Serge Diaghilev to celebrate the twentieth anniversary of his theatrical activity, which was to occur in 1927. At first Diaghilev was not told of the new work in progress, but eventually, of course, he had to find out, since it was his company that was to produce it. Unfortunately, he seems to have been unable to make much of it. His heart was in the ballet, and what appeared to be a rather static opera (especially so inasmuch as Stravinsky desired to minimize the amount of movement on stage) was contrary to all his intuitions. He came up with the idea of presenting *Oedipus Rex* in concert form, with all the performers in formal dress and no sets or action whatever. Though Diaghilev himself was proud of this idea, even insisting that the music would gain thereby, his decision nearly killed the piece. *Oedipus* was



Jean Cocteau, Picasso, Stravinsky, and Olga Picasso

performed—in concert dress, as indicated—after a brilliant danced performance of *The Firebird*. It is hardly to be wondered that the audience found it basically dull. As Stravinsky recalled, “When my austere vocal concert was programmed next to a very colorful ballet, the failure was greater than I had anticipated. The audience was hardly polite.” It took *Oedipus* a number of years to recover from the effects of the premiere, though stage productions in Vienna and Berlin in 1928 at least demonstrated what was lost in a concert performance. And the support of Serge Koussevitzky, who by then had become conductor of the Boston Symphony Orchestra, was important in bringing the work to the United States; Koussevitzky led the American premiere in Boston and then took it to New York for its local premiere.

Even if Diaghilev had wanted to stage *Oedipus*, it would have been an astonishing achievement in the time available. Stravinsky only finished the scoring ten days before the premiere (at four in the morning). But the loss of visual force in a concert performance is a serious matter, since the music is dramatic in character throughout, and the entrances and exits of characters (not to mention any other possible details of their acting) make for an important effect that is seconded by the music.

It was Cocteau’s idea to have a narrator in modern dress introduce each scene in the language of the audience. Stravinsky approved at the time, though in later years he claimed to find some of Cocteau’s spoken lines embarrassingly sentimental or insulting to the intelligence of the audience. But if it serves no other purpose, the narration has at least prevented any attempt at translating the Latin text into any vernacular, and has thus caused to be preserved Stravinsky’s relationships between verbal sounds and musical sounds.

The opera is cast in two “acts,” though no intermission is intended between them. The first act, in a series of discrete scenes, introduces the chorus of people, accompanied by a nervously percussive three-note repeated figure, bewailing the plague that has struck the city of Thebes and imploring King Oedipus to save them. Oedipus, in an aria replete with haughty ornamentation, asserts that he himself can save Thebes from the plague; indeed, he has sent his brother Creon to consult the oracle and learn its cause. Creon, the king’s brother-in-law, returns with the dramatic news that Thebes is concealing the murderer of the former king, Laius; the plague will continue until the murderer is punished. Again Oedipus insists on his abilities at solving mysteries: “I answered the sphinx’s riddle; I shall solve the puzzle.” Again, his overweening pride is projected in the most ornate melodic lines. Tiresias, the blind seer, is asked to reveal the name of the murderer; at first he refuses to do so, but ultimately, goaded by Oedipus, he tells all that the king was killed by a king. Oedipus attacks Tiresias verbally (more haughty ornamentation of his melodic line), accusing him of being in the pay of Creon, who would like the throne for himself.

The argument is interrupted by the sudden, brilliant arrival of Queen Jocasta, heralded by a large choral “*Gloria*.” This officially marks the beginning of “Act II,” although, again, no intermission is intended. Instead, the chorus repeats its “*Gloria*” (an overlapping device that Cocteau had also used in his play *Orphée*). Jocasta now sings the most

overtly operatic music in the score, a full-fledged double aria in the Italian bel canto style, with a slow movement followed by a fast cabaletta, insisting "Oracles always lie; don't believe them." In any case, she concludes, Laius was killed at the crossing of three roads—"trivium." Hypnotically the chorus takes up the chanting rhythm—"trivium, trivium"—and Oedipus suddenly begins to be afraid. For on his way to Thebes, when leaving Corinth, he killed an old man at a *trivium*. More and more frantically Jocasta attempts to dissuade Oedipus from pursuing the search for the murderer. Still Oedipus continues, as the situation unravels quickly. A messenger arrives to reveal that Polybus, the presumed father of Oedipus, is dead; but also that Polybus was *not* the father whom an earlier oracle had told the young Oedipus he was fated to murder. And a shepherd now comes forward to speak for the first time of an event that had occurred many years ago—how he had found the infant Oedipus bound by the feet in the mountains and exposed to die, how he had saved the child.

Jocasta, who now understands, flees in horror. Oedipus, still unenlightened, believes that she is simply ashamed to discover herself wed to a foundling. Again, aggressively (with his characteristic dotted rhythms in the orchestral accompaniment) he presses on for information. The shepherd and messenger reveal that the infant was deserted in the mountains by its mother—Jocasta! In almost total silence, broken only by a shivering chord in the strings, echoed by the flutes, Oedipus finally sees the truth. Along with his haughty pride, his ornate musical lines have been stripped away. The depth of his guilt is now all too clear. In the simplest and most shattering of musical lines, he sings "*Lux facta est*"—"Now I see." The harmony slips to a bright, sustained D major, the long-sought goal of so much minor-key searching, as Oedipus leaves the stage. Trumpets announce the messenger with the news that Jocasta is dead. In a tongue-twisting section of rapid description (Stravinsky called it a "mortuary tarantella"), the chorus tells of what has just happened, of how Jocasta has hanged herself and how Oedipus has put out his eyes with her pin. At the climax of this tale, Oedipus himself enters, now blind and humbled. He has not a word to say. He is simply the object of pity and horror to all concerned. Gently he is driven out of the city, as the nervously percussive heartbeats of the very beginning return to close this intricate and subtle score, one of the great expressive and dramatic high points of our century's music.

—Steven Ledbetter

Text for *Oedipus Rex* begins on the next page. Please note, however, that the house lights will be off during the performance.

OEDIPUS REX

ACT ONE

SPEAKER

You are about to hear a Latin version of *King Oedipus*, based on the tragedy by Sophocles, but preserving only a certain monumental aspect of its various scenes. I shall recall the story for you step by step.

Though he himself is not aware of it, Oedipus is contending with those supernatural powers that watch us from a world beyond death. At the moment of his birth, a trap was set for him, and you will see that trap closing.

Now the drama: The city of Thebes is demoralized. First the depredations of the Sphinx, now the plague. The chorus implores Oedipus to save his city. Oedipus has vanquished the Sphinx, he is confident, he promises.

CHORUS

Caedit nos pestis,
Theba peste moritur.
E peste serva nos, serva,
e peste qua Theba moritur.
Oedipus, adest pestis,
caedit nos pestis, Oedipus,
e peste serva nos, serva, Oedipus,

e peste libera urbem, Oedipus,
urbem serva morientem.

The plague falls on us,
Thebes is dying of the plague.
From the plague deliver us, deliver us
From the plague of which Thebes is dying.
Oedipus, the plague is upon us,
The plague falls on us, Oedipus,
From the plague deliver us, deliver us,
Oedipus,
From the plague deliver the city, Oedipus,
Deliver the dying city.

OEDIPUS

Liberi, vos liberabo.
Liberabo vos, vos a peste.
Ego, clarissimus Oedipus,
eg'Oedipus vos diligo.
Eg'Oedipus vos servabo.

My children, I shall set you free.
I shall set you, you, free of the plague.
I, most illustrious Oedipus,
I, Oedipus, cherish you.
I, Oedipus, shall deliver you.

CHORUS

Serva nos adhuc,
serva urbem, Oedipus,
serva nos!
Quid faciendum, Oedipus,
ut liberemur?

Deliver us once more,
Deliver the city, Oedipus,
Deliver us!
What must be done, Oedipus,
That we may be set free?

OEDIPUS

Uxoris frater mittitur,
oraculum consulit,
deo mittitur Creon,
oraculum consulit,
quid faciendum consulit.
Creon ne commoretur.

The brother of my wife was sent,
He has consulted the oracle.
Creon was sent to the god,
He has consulted the oracle,
He has asked what must be done.
May Creon be quick to return!

(Creon appears)

CHORUS

Ave, Creon! Audimus.
Ave, Creon! Cito, cito.
Audituri te salutant.

Hail, Creon! We listen.
Hail, Creon! Make haste, make haste.
We who are about to listen salute you.

SPEAKER

Here is Creon, brother-in-law to Oedipus. He has just consulted the oracle. The oracle demands that the murder of King Laius of Thebes be avenged. The murderer is hiding in the city. He must be discovered at all costs. Oedipus boasts of his skill at unraveling mysteries. He himself will discover the murderer and rid the city of him.

Respondit deus:
Laium ulcisci,
scelus ulcisci,
reperire peremptorem.
Thebis peremptor latet.
Latet peremptor regis,
reperire opus istum,
luere Thebas,
Thebas a labe luere,
Caedem regis ulcisci,
regis Laii perempti,
Thebis peremptor latet.
Opus istum reperire,
quem depelli deus jubet.

Peste inficit Thebas.
Apollo dixit deus.

Non reperias vetus scelus.
Thebas eruam.
Thebas incolit scelestus.

Deus dixit, tibi dixit.

Tibi dixit.
Mibi debet se dedere.
Opus vos istum deferre.
Thebas eruam.
Thebis pellere istum.
Vetus scelus non reperias.

Thebis scelestus incolit.

Deus dixit, dixit, dixit ...
Sphynga solvi, carmen solvi,
ego divinabo.
Iterum divinabo,
clarissimus Oedipus,
Thebas iterum servabo,
ego, eg'Oedipus, carmen divinabo.

Solve, solve, solve!

Polliceor divinabo!

Solve, Oedipus, solve!

Clarissimus Oedipus,
polliceor divinabo.

CREON

The god gives answer:
Avenge Laius,
Avenge the crime,
Discover the murderer.
Thebes conceals the murderer,
Conceals the murderer of the king,
Who must be discovered
To purge Thebes,
To purge Thebes of its stain.
Avenge the death of the king,
Of the murdered King Laius.
Thebes conceals the murderer.
He must be discovered,
He, who the god decrees must be driven
away.
He infects Thebes with the plague.
Apollo the god has spoken.

OEDIPUS

You cannot right this ancient wrong.
I will scour Thebes.
The criminal dwells in Thebes.

CHORUS

The god has spoken, he has spoken to you.

OEDIPUS

He has spoken to you.
It is to me that he will give himself up.
He must be driven away.
I will scour Thebes.
I will drive him from Thebes.
The ancient wrong shall be avenged.

CHORUS

The criminal dwells in Thebes.

OEDIPUS

The god has spoken, has spoken, has spoken ...
I solved the riddle of the Sphinx,
I shall once more divine.
I shall divine again,
I, most illustrious Oedipus,
I shall again deliver Thebes,
I, I, Oedipus, I shall divine the riddle.

CHORUS

Solve, solve, solve!

OEDIPUS

I promise I shall divine it.

CHORUS

Solve, Oedipus, solve it!

OEDIPUS

I, most illustrious Oedipus,
I promise I shall divine it.

SPEAKER

Oedipus interrogates the fountain of truth, Tiresias the seer. Tiresias avoids a direct reply. He already knows that Oedipus is the plaything of heartless gods. His silence angers Oedipus. He accuses Creon of wanting the throne and Tiresias of being his accomplice. Revolted by that injustice, Tiresias comes to a decision. The fountain speaks. This is his message: the murderer of the King himself is a king.

Delie, exspectamus,
 Minerva filia Iovis,
 Diana in trono insidens.
 Et tu, Phaebe,
 insignis iaculator,
 succurrite nobis.
 Ut praeceps ales ruit malum
 et premitur funere funus
 et corporibus corpora inhumata.
 Expelle, expelle, everte in mare
 atrocem istum Martem
 qui nos urit inermis
 dementer ululans.
 Et tu, Bacce, cum taeda advola,
 advola nobis urens infamem
 inter deos deum.

Salve, Tiresia,
 homo clare, vates!
 Dic nobis quod monet deus,
 dic cito, sacrorum docte, dic, dic!

Dicere non possum,
 dicere non licet,
 dicere nefastum,
 Oedipus, non possum.
 Dicere ne cogas,
 cave ne dicam.
 Clarissime Oedipus, tacere fas.

Taciturnitas t'accusat:
 tu peremptor.

Miserande, dico,
 quod me accusas, dico.
 Dicam quod dixit deus;
 nullum dictum celabo;
 inter vos peremptor est,
 apud vos peremptor est,
 cum vobis, vobiscum est.
 Regis est rex peremptor.
 Rex cecidit Laium,
 rex cecidit regem,
 deus regem accusat:
 peremptor rex!
 Opus Thebis pelli,
 Thebis pelli regem.
 Rex scelestus urbem foedat,
 Rex peremptor regis est.

CHORUS

God of Delos, we are waiting,
 Minerva, daughter of Jove,
 Diana enthroned.
 And you, Phoebus,
 Splendid archer,
 Come to our aid.
 For the winged evil rushes swiftly,
 Death follows hard upon death,
 And the dead lie unburied in heaps.
 Drive out, drive out, cast into the sea
 Dreadful Mars,
 Who destroys us as we sit helpless,
 Howling in madness.
 And you, Bacchus, come swiftly with your
 torch,
 Come swiftly to burn up this god
 Hated among the gods.

(Tiresias appears)

Hail, Tiresias,
 Famed man, seer!
 Tell us what the god decrees,
 Tell us quickly, most learned one in holy
 things, tell us, tell us!

TIRESIAS

I cannot speak,
 I may not speak,
 It is an abomination to speak,
 Oedipus, I cannot.
 Do not force me to speak,
 Beware lest I speak.
 Most illustrious Oedipus, allow me to be
 silent.

OEDIPUS

Your silence accuses you:
 You are the murderer.

TIRESIAS

Wretched man, I speak.
 Since you accuse me, I speak.
 I shall speak what the god has said,
 I shall keep back nothing;
 The murderer is among you,
 The murderer is in your midst,
 He is with you.
 The murderer of the King is a king.
 A king slew Laius,
 A king slew the King.
 The god accuses a king:
 A king is the murderer!
 He must be driven from Thebes,
 The king must be driven from Thebes.
 A criminal king pollutes the city,
 A king is the murderer of the King.

Please turn the page quietly.

Invidia fortunam odit,
 creavistis me regem.
 Servavi vos carminibus
 et creavistis me regem.
 Solvendum carmen, cui erat?
 Tibi, tibi, homo!
 Tibi, tibi, homo clare, vates;
 a me solutum est
 et creavistis me regem.
 Invidia fortunam odit.
 Nunc vult quidam munus meum,
 Creo vult munus regis.
 Stipendarius es, Tiresia!
 Hoc facinus ego solvo!
 Creo vult rex fieri.
 Quis liberavit vos carminibus?
 Amici, amici! Eg' Oedipus clarus, ego.
 Invidia fortunam odit.
 Volunt regem perire,
 vestrum regem perire,
 clarum Oedipodem, vestrum regem.

OEDIPUS

Envy hates good fortune.
 You made me king.
 I delivered you from the riddle,
 And you made me king.
 Who should have solved the riddle?
 You, you, man!
 You, you, famous man, seer!
 But it was I who solved it,
 And you made me king.
 Envy hates good fortune.
 Now there is one who wants my office,
 Creon wants the office of king.
 You are in his pay, Tiresias!
 I shall uncover this plot!
 Creon wants to be king.
 Who set you free from the riddle?
 Friends, friends! It was I, great Oedipus, I.
 Envy hates good fortune.
 They want to destroy the king,
 To destroy your king,
 Great Oedipus, your king.

(Jocasta appears)

Gloria, gloria, gloria!
 Laudibus regina Jocasta
 in pestilentibus Thebis.
 Gloria, gloria, gloria!
 In pestilentibus Thebis
 laudibus regina nostra.
 Gloria, gloria, gloria!
 Laudibus Oedipodis uxor.
 Gloria, gloria, gloria!

CHORUS

Glory, glory, glory!
 Praises to Queen Jocasta
 In plague-stricken Thebes.
 Glory, glory, glory!
 In plague-stricken Thebes
 Praises to our queen.
 Glory, glory, glory!
 Praise to the wife of Oedipus.
 Glory, glory, glory!

ACT TWO

CHORUS

Gloria, gloria, gloria!
 Laudibus regina Jocasta
 in pestilentibus Thebis.
 Gloria, gloria, gloria!
 In pestilentibus Thebis
 laudibus regina nostra.
 Gloria, gloria, gloria!
 Laudibus Oedipodis uxor.
 Gloria, gloria, gloria!

Glory, glory, glory!
 Praises to Queen Jocasta
 In plague-stricken Thebes.
 Glory, glory, glory!
 In plague-stricken Thebes
 Praises to our queen.
 Glory, glory, glory!
 Praise to the wife of Oedipus.
 Glory, glory, glory!

SPEAKER

The quarrel of the princes draws Jocasta. You will hear her calm them and also shame them for shouting in a city of sickness. She does not believe in oracles. She proves that oracles lie. For example: The oracle had foretold that Laius would die at the hands of a son of hers, when in fact he was murdered by bandits at the crossroads where three ways between Daulis and Delphi meet. *Trivium!* Crossroads! Mark well that word! *Trivium!* The word stuns Oedipus. He remembers how, returning from Corinth before his encounter with the Sphinx, he had killed an old man at the crossing of three roads. If that was Laius, what now? For he cannot

return to Corinth, the city where he had grown up as the son of King Polybus, since the oracle had told him—threatened him—that he would kill his father and marry his own mother. He is afraid.

JOCASTA

Nonn'erubescite, reges,
clamare, ululare in aegra urbe
domesticis altercationibus,
reges, nonn'erubescite?
Nonn'erubescite in aegra urbe clamare,

clamare vestros domesticos clamores
in aegra urbe?
Nonn'erubescite altercationibus, reges?

Coram omnibus clamare,
coram omnibus domesticos clamores,
clamar'in aegra urbe,
reges, nonn'erubescite?
Ne probentur oracula.
Ne probentur oracula
quae semper mentiuntur.
Oracula, oracula,
mentita sunt oracula.
Cui rex interficiendus est?
Nato meo.
Age rex peremptus est.
Laius in trivio mortuus.
Ne probentur oracula
quae semper mentiuntur.

Are you not ashamed, princes,
To shout and howl in a stricken city,
In private strife?
Princes, are you not ashamed?
Are you not ashamed to shout in a stricken
city,
To shout out your private quarrels
In a stricken city?
Are you not ashamed of your quarrels,
princes?
To shout before everyone,
Before everyone your private quarrels,
To shout in a stricken city,
Princes, are you not ashamed?
Oracles are not to be trusted.
Oracles are not to be trusted,
For they always lie.
Oracles, oracles,
They are liars, those oracles.
By whom was the king to be slain?
By a son of mine.
But the king was murdered.
Laius died at the crossroads.
Oracles are not to be trusted,
For they always lie.

JOCASTA

Laius in trivio mortuus.
Ne probentur oracula
quae semper mentiuntur.
Cave oracula.

Laius died at the crossroads.
Oracles are not to be trusted,
For they always lie.
Beware of oracles.

CHORUS

Trivium, trivium, trivium ...

The crossroads, the crossroads, the
crossroads ...

OEDIPUS

Pavesco subito, Jocasta,
pavesco maxime, pavesco.
Jocasta, Jocasta, audi:
locuta es de trivio?
Ego senem cecidi,
cum Corintho excederem,
cecidit in trivio,
cecidit, Jocasta, senem.

Suddenly I am afraid, Jocasta,
I am afraid with a great fear, I am afraid.
Jocasta, Jocasta, listen:
Did you speak of the crossroads?
I killed an old man
As I was coming from Corinth,
Killed him at the crossroads,
Killed, Jocasta, an old man.

JOCASTA

Oracula mentiuntur,
semper oracula mentiuntur,
Oedipus, cave oracula,
quae mentiuntur.
Oedipus, cave.

Oracles lie,
Oracles always lie.
Oedipus, beware of oracles,
For they lie.
Oedipus, beware.

Oracula mentiuntur,
semper oracula mentiuntur.
Oedipus, cave oracula.
Domum cito redeamus.
Cave oracula,
quae semper mentiuntur.
None est consulendum.

Pavesco maxime, pavesco,
pavesco subito, Jocasta,
pavor magnus, Jocasta,
in me inest.
Subito pavesco, uxor Jocasta,
pavesco, Jocasta.
Nam in trivio cecidi senem;
pavor magnus, Jocasta, in me inest,
in me inest subito.
Volo consulere,
consulendum est, Jocasta,
volo videre pastorem.
Sceleris superest spectator.
Jocasta, consulendum,
volo consulere.

Sciam!

JOCASTA

Oracles lie,
Oracles always lie.
Oedipus, beware of oracles.
Let us return home at once.
Beware of oracles,
For they always lie.
None must be consulted.

OEDIPUS

I am afraid with a great fear, I am afraid,
Suddenly I am afraid, Jocasta,
A great fear, Jocasta,
Invades me.
Suddenly I am afraid, Jocasta, my wife,
I am afraid, Jocasta.
For I killed an old man at the crossroads
A great fear, Jocasta, invades me,
Invades me suddenly.
I want to consult
Those who must be consulted, Jocasta,
I want to see the shepherd.
He still lives, the witness of the crime.
Jocasta, I want to consult
Him who must be consulted.

OEDIPUS

I must know!

SPEAKER

The gods' trap begins its work. The witness of the murder steps from the shadows. Then a messenger brings the news that King Polybus is dead and reveals to Oedipus that he was a foundling and only the adopted son of Polybus. Jocasta understands. In vain she attempts to draw Oedipus away. She herself makes her escape. Oedipus believes her to be ashamed at being the wife of an upstart. That Oedipus, so proud of unriddling everything! He is in the trap and he is the only one not to know it. Then the truth strikes him. He falls. He falls from high.

(The Shepherd and the Messenger appear)

CHORUS

Adest omniscius pastor
et nuntius horribilis.

The shepherd who knows all is here,
And the messenger of dread news.

MESSENGER

Mortuus est Polybus.
Senex mortuus Polybus,
Polybus non genitor Oedipodis;
a me ceperat Polybus,
eg'attuleram regi.

Polybus is dead.
The aged Polybus is dead.
Polybus was not father to Oedipus;
It was from me that Polybus got him,
It was I who took him to the king.

CHORUS

Mortuus est Polybus.
Mortuus senex Polybus.

Polybus is dead.
Dead is the aged Polybus.

MESSENGER

Falsus pater per me!

A feigned father, through my doing!

CHORUS

Verus non fuerat pater Oedipodis.
Falsus pater per te!

He was not the true father of Oedipus,
A feigned father, through your doing!

MESSENGER

Repperam in monte
puerum Oedipoda,

I found on the mountain
The boy Oedipus,

derelictum in monte
parvulum Oedipoda
foratum pedes,
vulneratum pedes,
parvulum Oedipoda.
Repperam in monte,
attuleram pastori
puerum Oedipoda.

Resciturus sum monstrum,
monstrum resciscam.
Deo claro Oedipus natus est,
deo et nympha montium
in quibus repertus est.

Opportebat tacere, nunquam loqui.

Sane repperit parvulum Oedipoda,
a patre, a matre
in monte derelictum
pedes laqueis foratum.
Utinam ne dices;
hoc semper, semper celandum
inventum esse in monte
derelictum parvulum,
parvum Oedipoda,
in monte derelictum.
Opportebat tacere, nunquam loqui.

Nonne monstrum rescituri
quis Oedipus, genus Oedipoda sciam.

Pudet Jocastam, fugit.
Pudet Oedipi exulis,
pudet Oedipodis generis.
Sciam Oedipodis genus,
genus meum sciam.
Nonne monstrum rescituri,
genus Oedipodis sciam,
genus exulis mei.
Ego exul exulto.

In monte repertus est,
a matre derelictus;
a matre derelictum
in montibus reperimus.

Laio Jocastaque natus!

Natus Laio et Jocasta!

Peremptor Laii parentis!

Coniux Jocastae parentis!

Abandoned on the mountain,
The infant Oedipus,
His feet pierced,
His feet wounded,
The infant Oedipus.
I found him on the mountain,
I took to the shepherd
The boy Oedipus.

CHORUS

I am about to hear a marvel,
I shall hear a marvel.
Oedipus was born of a great god,
Of a god and a nymph of the mountain
On which he was found.

SHEPHERD

It would have been better to keep silent,
not to speak.
It is true that he found the infant Oedipus,
By his father, by his mother
Abandoned on the mountain,
His feet pierced with thongs.
Would that you had not spoken,
That this had been ever, ever kept concealed,
How he was found on the mountain,
The abandoned infant,
The infant Oedipus,
Abandoned on the mountain.
It would have been better to keep silent,
not to speak.

OEDIPUS

Will you not reveal the marvel
Of who Oedipus is? I must know the origins
Of Oedipus.
Jocasta is ashamed, she flees.
She is ashamed of Oedipus the exile,
She is ashamed of Oedipus' origins.
I must know the origins of Oedipus,
I must know my origins.
Will you not reveal the marvel?
I must know the origins of Oedipus,
The origin of my exile.
I, an exile, exult.

SHEPHERD and MESSENGER

On the mountain he was found,
Abandoned by his mother;
Abandoned by his mother
We found him on the mountain.

SHEPHERD and MESSENGER

Born of Laius and Jocasta!

CHORUS

He was born of Laius and Jocasta!

SHEPHERD and MESSENGER

Murderer of Laius, his parent!

SHEPHERD, MESSENGER, and CHORUS

Husband of Jocasta, his parent!

SHEPHERD and MESSENGER

Utinam ne diceret,
opportebat tacere,
nunquam dicere istud:

Would that you had not spoken,
It would have been better to keep silent,
Not to say these words:

SHEPHERD, MESSENGER, and CHORUS

a Jocasta derelictum
in monte repertus est.

Abandoned by Jocasta,
On the mountain he was found.

(Shepherd and Messenger exeunt)

OEDIPUS

Natus sum quo nefastum est,
concupui cui nefastum est,
cecidit quem nefastum est.
Lux facta est!

I was born where to be born is sin,
I lay where to lie is sin,
I killed whom to kill is sin.
All is made light!

SPEAKER

And now you will hear the famous monologue in which the messenger recounts how queen Jocasta died. He can scarcely open his mouth. The chorus takes over his role and helps him tell the story of how Jocasta hanged herself and how Oedipus put out his own eyes with her golden pin.

Then the epilogue: The King is caught. He would show himself to all—to show the unclean monster, the incestuous beast, the parricide, the fool. They drive him off. Very, very gently, they drive him off. Farewell, farewell, poor Oedipus! Farewell, Oedipus. We loved you.

MESSENGER

Divum Jocastae caput mortuum!

Jocasta the Queen is dead!

CHORUS

Mulier in vestibulo
comas lacerare.
Claustri occludere fores,
occludere, exclamare.
Et Oedipus irrumpere,
irrumpere et pulsare,
et Oedipus pulsare, ululare.

The woman in the entrance way
Is tearing her hair.
She is making fast the doors,
Making them fast, crying out.
And Oedipus breaks in,
Breaks in and beats on the doors,
And Oedipus beats on the doors and howls.

MESSENGER

Divum Jocastae caput mortuum!

Jocasta the Queen is dead!

CHORUS

Et ubi evellit claustra,
suspensam mulierem
omnes conspexerunt.
Et Oedipus praeceps ruens
illam exsolvebat,
illam collocabat;
illam exsolvere,
illam collocare.
Et aurea fibula
et avulsa fibula
oculos effodire;
ater sanguis rigare.

And when they broke open the doors
Everyone saw
The woman hanged.
And Oedipus, rushing headlong,
Loosened the cord
And laid her down;
Loosened her,
Laid her down.
And with a golden pin,
A pin plucked from her,
He gouged out his eyes.
The black blood flowed.

MESSENGER

Divum Jocastae caput mortuum!

Jocasta the Queen is dead!

CHORUS

Sanguis ater rigabat;
ater sanguis prosiliebat;
et Oedipus exclamare
et se detestare.

The black blood flowed;
The black blood gushed forth;
And Oedipus cried aloud
And cursed himself.

Omnibus se ostendere.
Aspicite fores pandere,
spectaculum aspicite,
spectaculum omnium atrocissimum.

Divum Jocastae caput mortuum!

He shows himself to all.
See through the open doors,
See the sight,
Of all sights the most horrible.

MESSENGER

Jocasta the Queen is dead!

CHORUS

Ecce! Regem Oedipoda,
foedissimum monstrum monstrat,
foedissimum beluam.
Ellum, regem Oedipoda!
Ellum, regem occecatum!
Rex occecat, rex parricida,
miser Oedipus,
miser rex Oedipus carminum coniecto.
Adest! Ellum! Regem Oedipoda!
Vale, Oedipus,
te amabam, te miseror.
Miser Oedipus,
oculos tuos deploro.
Vale, vale Oedipus,
miser Oedipus noster,
te amabam, Oedipus.
Tibi valedico, Oedipus,
tibi valedico.

Behold! Oedipus the King,
Shows himself to all as a most foul monster,
A most foul beast.
Lo, Oedipus the King!
Lo, the eyeless King!
The eyeless King, the parricide King,
Poor Oedipus,
Poor Oedipus, solver of riddles.
He is here! Behold him! King Oedipus!
Farewell, Oedipus,
I loved you, I pity you.
Wretched Oedipus,
I lament your eyes.
Farewell, farewell, Oedipus,
Our poor Oedipus,
I loved you, Oedipus.
I bid you farewell, Oedipus,
I bid you farewell.

—Jean Daniélou, S.J.

ARTISTS

Glenda Maurice



Born in Fort Worth, Texas, mezzo-soprano Glenda Maurice made her New York recital debut in February 1981 to critical and public acclaim. Her fall 1980 European debut with the Concertgebouw Orchestra in Amsterdam was followed by an immediate reengagement with that orchestra for performances of Mahler's Third Symphony under the direction of Bernard Haitink, and she appears with the Concertgebouw in Chausson's *Poème de l'amour et de la mer* on their final program of next season. Also included on Ms. Maurice's future calendar are two performances and a recording of Beethoven's Ninth Symphony at the Dresden Music Festival, performances of Bach's *St. Matthew Passion* under Eugen Jochum at the Munich Festival, and appearances with the National Symphony Orchestra under Mstislav Rostropovich in performances of Mahler's Third Symphony to open their 1983-84 season. Last summer Ms. Maurice recorded an album of Barber and Britten songs with pianist David Garvey, and an all-Debussy album with Jessye Norman, Jose Carreras, Dietrich

Fischer-Dieskau, and Ileana Cotrubas for RCA. Her first Lieder album, for CBS, of songs by Strauss, Mahler, and Brahms with pianist Dalton Baldwin has been received with great critical acclaim.

Ms. Maurice began her formal studies in Fort Worth and continued her training first at Texas Wesleyan College and then at the Manhattan School of Music, where she took her master's degree in voice and opera. She has also studied privately with Rose Bampton, John Brownlee, Pierre Bernac, and Lotte Lehmann. Three years ago she gained attention in a Jessye Norman master class at the Princeton Art Song Festival, and she returned there for a recital appearance with Dalton Baldwin the following year. She has since performed widely throughout the United States in both opera and concert, with orchestral appearances including Beethoven's *Missa Solemnis*, the Verdi *Requiem*, Handel's *Joshua*, and Bach's B minor Mass. Wagner's Wesendonck Lieder and the symphonies and song cycles of Gustav Mahler figure prominently in her orchestral engagements, and her operatic roles cover a broad spectrum which includes the Wagnerian repertory and such contemporary American operas as *The Medium* and *The Consul* of Menotti, *The Ballad of Baby Doe*, and *The Crucible*. Recital appearances have included the National Gallery and the Phillips Gallery in Washington, D.C., where she has also sung for the past two years with the Washington Oratorio Society at the Kennedy Center, and she has given frequent recitals and master classes at music and art song festivals. Upcoming recital appearances with Dalton Baldwin include locations as far-ranging as the University of Central Arkansas and, in December,

Iceland. She has also given recitals with pianist Rudolf Jansen at the Concertgebouw, The Hague, and Utrecht. Ms. Maurice has recently affiliated as an artist on the faculty of the University of Delaware in Newark, Delaware. Tonight's appearance as Jocasta in Stravinsky's *Oedipus Rex* is her first performance with the Boston Symphony Orchestra.

Kenneth Riegel

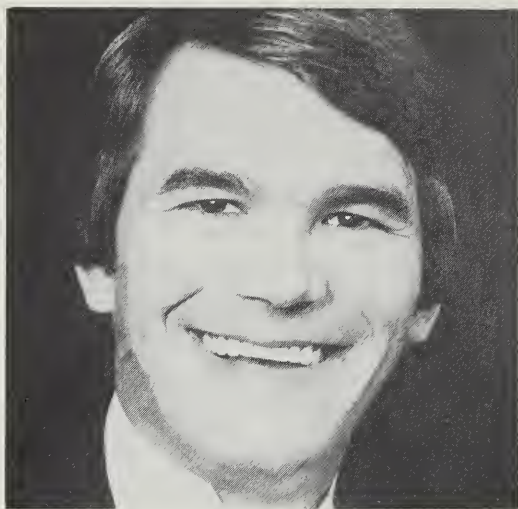


Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Sir Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord*. He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens*, and he has subsequently been heard there in numerous productions. Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard

Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He has been a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*, subsequently recorded for Deutsche Grammophon. In May 1979, Mr. Riegel appeared at the Paris Opera in the title role of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, with whom he has appeared many times in concert.

Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977, under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust* Symphony won a 1978 Grand Prix du Disque. His other recording credits, on Columbia, include Haydn's *Harmonienmesse* and *Lord Nelson* Mass with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina burana* with Michael Tilson Thomas conducting the Cleveland Orchestra. Mr. Riegel made his Berlin Festival debut in an Ozawa-led BSO performance of Berlioz's *Damnation of Faust* in September 1979. Recent appearances with the orchestra have included Mahler's Eighth Symphony in Symphony Hall, Carnegie Hall, and at Tanglewood, the Evangelist in Bach's *St. John Passion*, and Prince Shuisky in scenes from *Boris Godunov* last summer at Tanglewood, all under the direction of Seiji Ozawa.

John Cheek



Born in North Carolina, bass-baritone John Cheek received his bachelor of music degree from the North Carolina School of Arts and subsequently earned the Diploma of Merit at the Accademia Musicale Chigiana under the tutelage of Gino Bechi. Following his service in the U.S. Army, during which time he was a featured soloist with the U.S. Army Chorus, Mr. Cheek made his official professional debut in August of 1975, and he has since appeared with nearly every major symphony orchestra in the United States. Mr. Cheek made his Boston Symphony debut under Leonard Bernstein in the opening concert of the 1977 Tanglewood season, sang in the New York Philharmonic's 1977 opening-night gala performance of *Parsifal*, Act II, under Erich Leinsdorf, and made his Metropolitan Opera debut in 1977-78 in *Pelléas et Mélisande*. He has subsequently been heard in Metropolitan Opera productions of *Rigoletto*, *Boris Godunov*, *Il trovatore*, *Luisa Miller*, and *Don Carlo*, and recent festival appearances have included those of Ravinia, Blossom, Meadow Brook, and Ambler. Recent seasons have brought Mr. Cheek's

debut with the New Orleans Opera in performances of *Manon*, *Magic Flute*, and *Macbeth*, a Beethoven Ninth with the San Francisco Symphony and *Messiah* with the Philadelphia, Penderecki's *St. Luke Passion* in Cleveland, Boston Concert Opera performances in the title role of Boito's *Mefistofele*, and BSO performances of Beethoven's Choral Fantasy on the orchestra's gala centennial concert and Beethoven's Ninth Symphony that same week last October. Earlier this summer, Mr. Cheek appeared with the Boston Symphony Orchestra at Tanglewood in a performance of Haydn's *Nelson Mass* under the direction of Kurt Masur.

Aage Haugland



Born 1944 in Copenhagen to Norwegian parents, bass Aage Haugland sang as soloist with the Copenhagen Boys Choir, later going on to study medicine and music at the University of Copenhagen, and then to Oslo where he was a pupil at the Norwegian Opera School. In 1968 he won first prize in the Aftenposten Singing Competition there; he was engaged by the Norwegian Opera and, in 1970, following a recommendation from

Götz Friedrich, by the Bremen Opera. Since 1973, Mr. Haugland has been a principal bass of the Royal Theatre, Copenhagen, where his many roles have included Daland in *Der fliegende Holländer*, Baron Ochs in *Der Rosenkavalier*, Pizarro in *Fidelio*, Basilio in *Il barbiere di Siviglia*, Seneca in *L'incoronazione di Poppea*, and the title role in *Gianni Schicci*. 1975 brought Mr. Haugland's debuts with the Royal Opera, Covent Garden, singing Hunding in a new production of *Die Walküre*, and at the English National Opera as Hagen in *Götterdämmerung*. He has also appeared at La Fenice in Venice, with the Netherlands Opera, and at the Dresden State Opera. His first appearances in America were in 1979 singing the title role of *Boris Godunov* in a series of concerts in St. Louis, and with the Metropolitan Opera in New York as Baron Ochs. He made his Paris Opera debut in a new production of *Boris Godunov* as

Varlaam.

Mr. Haugland is a noted concert artist, having appeared in London with the London Symphony and London Philharmonic under André Previn and Sir Georg Solti; in concert-opera performances in Rome; and with Andrew Davis and the Toronto Symphony in Toronto and New York. He has also been heard with the Montreal Symphony and the Chicago Symphony under the direction of conductors Charles Dutoit and Claudio Abbado; his recordings, all for EMI, include Hagen, Varlaam, and the role of the police inspector in Shostakovich's *Katerina Ismailova*. Mr. Haugland made his first appearances with the Boston Symphony Orchestra at Tanglewood last summer, as Varlaam in scenes from Mussorgsky's *Boris Godunov*, and as King Marke in a concert performance of *Tristan und Isolde*, Act II, both under the direction of Seiji Ozawa.



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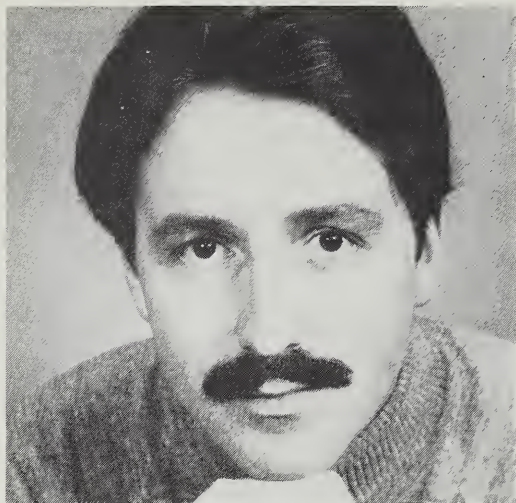
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John Gilmore



The young American lyric tenor John Gilmore made his Metropolitan Opera debut in the revival of Strauss's *Die Frau ohne Schatten* under Erich Leinsdorf in October 1981 and his San Francisco Symphony debut this past January in Stravinsky's *Oedipus Rex*. Also this season, he sang in Bernstein's *Songfest* with the Cleveland Orchestra, the title role of Haydn's *Orlando paladino* with Pennsylvania Opera Theatre, *Carmen*

with the Portland (Me.) Symphony, Alfred in *Fledermaus* and Don Ottavio in *Don Giovanni* with Mississippi Opera, works by Handel and Janáček with the Bel Canto Chorus of Milwaukee, and Bartók's *Cantata Profana* with the Oratorio Singers of Charlotte. Last summer, Mr. Gilmore sang Stravinsky's *Les Noces* in Paris under Pierre Boulez and made his debut with the Cincinnati Symphony. He made his New York debut during the 1980-81 season with five performances at Carnegie Hall and Lincoln Center in a wide range of repertory with such organizations as the American Philharmonic, the Pro Arte Chorale, and Orpheon Inc. That season he also performed Beethoven's Ninth with Rostropovich and the National Symphony, Rossini's *Stabat Mater* with Aldo Ceccato and the Philadelphia Orchestra, *The Crucible* with Kentucky Opera, and Verdi's Requiem with the Pro Arte Chorale. Mr. Gilmore has been guest soloist with the Israel Philharmonic, the Madison Symphony, the Indianapolis Symphony, at the Ambler Festival, and with the St. Paul Chamber Orchestra at the

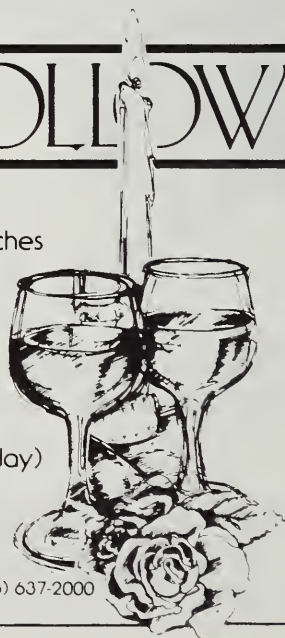
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Platteville Music Festival, and he has performed a variety of leading operatic roles with, among others, the Kentucky Opera, the Chautauqua Opera, the Fargo-Moorhead Opera, and the University of Wisconsin at Madison Opera, where he was artist-in-residence on the faculty. Born in Bradford, Pennsylvania, Mr. Gilmore received his bachelor and master of music degrees from Indiana University, where he studied with Elizabeth Mannion and Margaret Harshaw and participated in Elisabeth Schwarzkopf's master classes. Mr. Gilmore made his first appearance with the Boston Symphony Orchestra at Tanglewood earlier this summer in a performance of Haydn's *Nelson Mass* under the direction of Kurt Masur.

Joseph McKee



Bass-baritone Joseph McKee has sung Doctor Bartolo in *Il barbiere di Siviglia* with the Washington Opera, the title role in *Don Pasquale* with the Edmonton Opera, Truffaldino in *Ariadne auf Naxos* with the Lyric Opera of Chicago, and the role of Tiresias in concert performances of Stravinsky's *Oedipus Rex* with the San Francisco Symphony. He has also performed Beethoven's Ninth

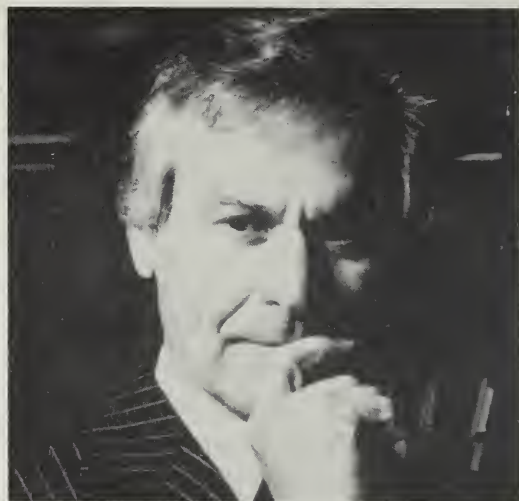
Symphony with the Seattle Symphony Orchestra, sung a concert version of *Le nozze di Figaro* with the San Jose Symphony, and been heard at the 1981 Spoleto Festival in Charleston. In the past few years, Mr. McKee has appeared at many of the major United States opera houses, including those of Santa Fe, San Francisco, Washington, Pittsburgh, Philadelphia, St. Louis, and Baltimore. Festival appearances have also included the Aspen Music Festival, and he has sung with such distinguished orchestras as the Boston Symphony, the National Symphony, the Houston Symphony, the Pittsburgh Symphony, and the Denver Symphony, under the batons of such acclaimed conductors as Julius Rudel, Edo de Waart, and Seiji Ozawa. His extensive repertory ranges from such standard operas as *La bohème*, *Tosca*, *Salome*, and *Don Giovanni* to Britten's *Billy Budd*, Kurt Weill's *Seven Deadly Sins*, Bernstein's *Candide*, *The Pirates of Penzance*, and *The Mikado*. He sang in the American premiere of Weber's *Die drei Pintos* with the Opera Theater of St. Louis, and made his Spoleto debut during the summer of 1980 in Conrad Susa's *Transformations* and as soloist in the Schubert Mass in E-flat. He has also been soloist for Handel's *Messiah* with the National Symphony, the Houston Symphony, and the Pittsburgh Symphony orchestras.

Born in McKeesport, Pennsylvania, Joseph McKee later moved to Princeton, where he began his musical studies. He received his bachelor's and master's degrees in music from the Oberlin College Conservatory of Music, where he was a member of the Oberlin Music Theater. Following three seasons with the Oberlin Music Theater, he became a soloist with the U.S. Army Chorus. Upon leaving the service he

appeared with the Tuscon Opera Company as Figaro in *Le nozze di Figaro*, and at that time he also became a member of the American Opera Center at Juilliard, where he remained for several seasons. Mr. McKee made his Boston Symphony debut as Don Pedro in performances of Berlioz's *Beatrice and Benedict* under the direction of Seiji Ozawa in October 1977.



Sam Wanamaker



Actor, director, and producer Sam Wanamaker was born in Chicago, attended Drake University, and received his training at the Goodman Theatre of the Art Institute of Chicago. His extensive experience includes work in television, theater, and opera. He has directed productions of Verdi's *Aida* for the San Francisco Opera and the Chicago Lyric Opera, Prokofiev's *War and Peace* for the Sydney Opera House, and the premiere of Tippett's *The Ice Break* conducted by Sir Colin Davis at the Royal Opera House, Covent Garden, in London. His producing credits include Verdi's *La forza del destino*, conducted by Sir Georg Solti at the Royal Opera House, Tippett's *King Priam* at the Coventry Theatre and the Royal Opera House, and numerous stage productions for theaters in London and New York. His most recent appearances in motion pictures include "The Competition" and "Private Benjamin." Mr. Wanamaker is founder of the Shakespeare Globe Center Trust Project for the creation of a Shakespeare Center built around the reconstruction of the Globe Theatre on its original site in London. Lord Laurence Olivier is

president of the British organization; Dr. Armand Hammer is board chairman of the North American organization, the Shakespeare Globe Center (North America).

Pearl Lang



Known throughout our country and Europe, Pearl Lang first achieved fame as a soloist with the Martha Graham Dance Company. She was the first dancer to whom Ms. Graham entrusted her roles in the Graham repertoire, performing Jocasta in *Night Journey*, Emily Dickinson in *Letter to the World*, the Bride in *Appalachian Spring*, and many others. Ms. Lang is director and leading dancer of the Pearl Lang Dance Company. She is a prolific choreographer and has more than forty works in her repertoire. She is the recipient of two Guggenheim Fellowships for choreography and the only dancer to date to receive the Martha Graham Award for excellence in choreography and performance. Ms. Lang has taught extensively both here and abroad and has choreographed many works for her own company as well as for the Netherlands National Ballet, the Bat Sheva Dance Company of Israel, and the Boston Ballet. Among the

major works in her repertoire are a full-evening ballet, *The Possessed*, based on *The Dybbuk* (composers Meyer Kupferman and Joel Spiegelman); *Prairie Steps*, commissioned by the McDowell Music Foundation for Aaron Copland's seventy-fifth birthday (composer Aaron Copland); *Persephone* (composer Meyer Kupferman); *Shira* (composer Alan Hovhaness); *Piece for Brass* (composer Alvin Etler); and an evening of dances in remembrance OF THE HOLOCAUST (composers Henry Cowell and Igor Stravinsky). Ms. Lang's work in the theater includes movement for T.S. Eliot's *Murder in the Cathedral*, directed with John Houseman for Stratford, Connecticut; movement for *The World of Sholem Aleichem*; and as co-director of a film, *The Dybbuk*, for the Canadian Broadcasting Company.

John Michael Deegan

John Michael Deegan, scenery and lighting designer for the BSO's concert-opera performances at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, is assistant to David Reppa, the staff designer of the Metropolitan Opera, and begins his sixth season there this September. Born in Pittsburgh, Mr. Deegan studied at Carnegie-Mellon University. His experience includes three years with the Opera Company of Boston, for which he designed the Opera New England touring version of *Barber of Seville*, as well as the children's productions of Lukas

Foss's *The Jumping Frog of Calaveras County* and Gunther Schuller's *The Fisherman and his Wife*. Mr. Deegan's lighting-design credits include *Don Pasquale* for the Houston Grand Opera and several productions for the Houston Ballet. Mr. Deegan is scenery and lighting designer for the BSO's staging of *Fidelio*, to be conducted by Seiji Ozawa later this month.

Sarah G. Conly

Sarah G. Conly's professional design career got off to a booming start when her first show failed to open due to an eleventh-hour collapse of the stage. Since then, she has been considerably more successful as a designer of costumes for theater, opera, dance, and television. Ms. Conly has worked for both the Metropolitan and Seattle opera companies, and she was costume designer for the Boston Symphony Orchestra performance of scenes from Mussorgsky's *Boris Godunov* at Tanglewood last summer. She is also costume designer for the BSO's staging of *Fidelio*, to be performed under the direction of Seiji Ozawa later this month. Ms. Conly is a graduate of Vassar College and Boston University's School for the Arts.

Tanglewood Festival Chorus

John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Gram-

mophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*,

taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

John Oliver and the Tanglewood Festival Chorus may be heard on Thursday evening, 26 August in the Theatre-Concert Hall at Tanglewood performing music of Weill and Dallapiccola, and Stravinsky's *Les Noces*.

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John Oliver, Conductor

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Margaret Aquino
Skye Hurlburt Burchesky
Susan Cavalieri
Nancy H. Chittim
Mary Robbin Collins
Margo Connor
Joy Curtis
Lou Ann David
Alice Honner-White
Gailanne Cummings
Hubbard
Frances V. Kadinoff
Audrey M. Lopes
Holly Lynn MacEwen
Maureen T.M. Monroe
Betsy Moyer
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell
Priest
Lisa Saunier
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Pamela Wolfe

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Rhonda F. Cook
Barbara A. Cooper
Ethel Crawford
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Ann Ellsworth
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Miriam Hawkes
Thelma I. Hayes

Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Valerie A. Karras
Jane Lehman
Suzanne D. Link
Dorothy W. Love
Honey Meconi
April Merriam
Janice Avery Ould
Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Nancy P. Stevenson
Lorraine Walsh
JoAnne Warburton

Tenors

Darryl Alan Abbey
Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Paul Bernstein
William A. Bridges, Jr.
Paul Clark
Albert R. Demers
Dana R. Dicken
Reginald Didham
Joel Evans
Joseph S. Francisco
William E. Good
J. Stephen Groff
Dean Armstrong Hanson
Wayne S. Henderson
Fred G. Hoffman
Richard P. Howell
Douglas E. Lee
William J. Masek
Edmund Mroz
John H. Munier, Jr.
David R. Norris
Edward P. Quigley
John H. Smith
Terence Stephenson
Dean Stevens

Robert Towne
Mark Wilson
Richard H. Witter
Robert E. Yorke

Basses

Peter Crowell Anderson
Peter T. Anderson
David J. Ashton
W. Douglas Bond
Daniel E. Brooks
Neil Clark
Carl D. Howe
Edward J. Klein
John Knowles
Raymond Komow
Kenneth L. Lawley
Lee B. Leach
Steven Ledbetter
Robert S. McLellan
Richard L. McVity
Frank G. Mihovan
René A. Miville
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Francisco Noya
Stephen H. Owades
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WEBER

Clarinet Concerto No. 1 in F minor, Opus 73

Allegro

Adagio ma non troppo

Rondo: Allegretto

HAROLD WRIGHT

INTERMISSION

SHOSTAKOVICH

Symphony No. 13, Opus 113, for bass solo,
bass chorus, and symphony orchestra,
with words by Yevgeny Yevtushenko

Babi Yar. Adagio

Humor. Allegretto

In the Store. Adagio—

Fears. Largo—

Career. Allegretto

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NOTES

Carl Maria von Weber

Clarinet Concerto No. 1 in F minor, Opus 73

Carl Maria von Weber was born in Eutin, near Lübeck, Germany, apparently on 18 November 1786 (he himself thought he was born in December) and died in London on 5 June 1826. He composed the Clarinet Concerto No. 1 in Munich in the spring of 1811. The work was given its first performance there by Heinrich Baermann, the clarinetist whose playing had inspired its composition, on 13 June of the same year. In addition to the solo clarinet, the work is scored for two each of flutes, oboes, and bassoons, three horns, two trumpets, timpani, and strings.

As befit a man destined to grow into the prime theatrical composer of his age, Carl Maria von Weber was born in a theatrical trunk while his father's Weber Theatrical Company was on tour. Much of his early life was peripatetic, filled with rapid departures from towns where creditors turned up unexpectedly, though he did manage to study music with Michael Haydn in Salzburg and Abbé Vogler in Vienna. His innate musicianship was great, and already at the age of eighteen he was a candidate for the post of Kapellmeister in Breslau. He instituted far-reaching reforms in the theater there, improving the repertory, revising the orchestra's seating plan, and setting up a more demanding rehearsal schedule than had been known previously. It can scarcely be a surprise that this upstart youth encountered a great deal of opposition from the older musicians. An accident that occurred during the composition of his unfinished opera *Rübezahl* (his fourth, and he was not yet twenty!) put an end to that phase of his career. A friend, arriving one night to go over the music of the new opera, found Weber prostrate on the floor. He and his father were interested in the new printing technique of lithography, and Weber had absentmindedly drunk from a wine bottle filled with engraving acid. His singing voice was ruined forever, and when he had finally recovered his health two months later, he found that all of his reforms had been undone in the meantime. He resigned in disgust.

A series of appointments and visits over the next five years took him to Karlsruhe, Breslau again, Stuttgart, Württemberg, Mannheim, Heidelberg, Darmstadt, and Bamberg (where he made the welcome acquaintance of the author, composer, and jurist E.T.A. Hoffmann). He left Bamberg on 14 February 1811 for a concert tour undertaken with a friend of his Darmstadt days, the clarinetist Heinrich Baermann. They arrived in Munich on 14 March and gave a concert, which featured the newly composed Concertino for clarinet and orchestra. The work was a sensation, and the king promptly commissioned two more clarinet concertos from Weber. Everything seemed to augur well for the future. The composer wrote to a friend at the end of April:

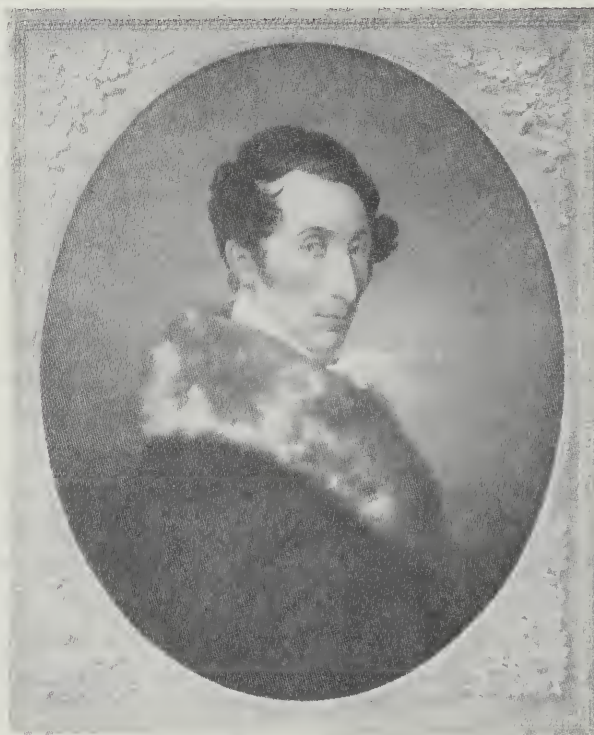
Since I composed the Concertino for Baermann, the whole orchestra has been the very devil about demanding concertos from me . . . two clarinet concertos (of which one in F minor is almost ready), two large arias, a cello concerto for Legrand, a bassoon concerto. You

see I'm not doing at all badly, and very probably I'll be spending the summer here, where I'm earning so much that I've something left over after paying my keep.

Weber never did write the cello concerto, but the last sentence indicates his obvious satisfaction at being able to have just a little pocket money left over after expenses, a new experience for him. (At this point we must drop the survey of Weber's life, shortly before appointments at Prague, and later in Dresden, revealed him to be the most innovative producer and conductor of operas of his generation and the composition of his three master operas, *Der Freischütz*, *Euryanthe*, and *Oberon*, set German opera on the path it was to follow for the rest of the century.)

Though trained in the great classical tradition, Weber was never comfortable with sonata-form structures. He was a man of the theater, as likely as not to improvise a scene or a musical form. In his concertos he personalized the solo instruments in a new way, relishing their specific colors and technical features. Weber's particular fondness for the clarinet and the horn went a long way to making them the quintessential romantic wind instruments.

The concerto in F minor (along with its counterpart in E-flat) is, on the whole, a conservative work formally. Weber no doubt felt that in fulfilling the king's commission he ought not to write music that would leave his majesty befuddled. But the brilliance of clarinet technique and the care he



Carl Maria von Weber

takes to highlight the soloist are marked from the clarinet's first entrance, a gently drooping phrase with the designation "*con duolo*" ("with grief"). This intensely lyric phrase is quickly followed by ever wider sweeps of brilliant display that exploit one of the clarinet's prime features: its ability to leap rapidly and smoothly between high and low registers. The slow movement shows Weber's wonderful ear for instrumental color. Against a softly whispering string background, the solo clarinet sings against chorale-like passages in the bassoons, later joined by oboes, and finally by flutes. After a climactic pause, a moment of pure magic comes with the hushed entrance of three horns as a background to the soloist. Wagner is supposed to have said that musical romanticism began with the first entry of the four horns in the *Freischütz* overture; if so, this passage is surely a prophetic one. The final rondo allows high spirits to express themselves in delightful virtuoso display.

—Steven Ledbetter

Dmitri Shostakovich

Symphony No. 13, Opus 113

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on 25 September 1906 and died in Moscow on 9 August 1975. He completed his Symphony No. 13 in B-flat minor, to poems of Yevgeny Yevtushenko, in 1962, during the period of "thaw" brought about by Nikita Khrushchev's campaign of de-Stalinization. Though originally intending to write a single movement setting Yevtushenko's poem Babi Yar (an idea that occurred to him in the spring of 1961), most of the actual composition took place during a period of hospitalization in 1962, by which time he had decided to expand the work to several movements, one of them—"Fears"—set to a poem that Yevtushenko wrote especially for the composer. The premiere took place on 18 December 1962. The symphony is scored for bass solo, male chorus, and an orchestra of two flutes and piccolo, three oboes (third doubling English horn), three clarinets (with doublings on E-flat clarinet and bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion battery (triangle, tambourine, snare drum, wood block, castanets, cymbals, bass drum, tam-tam, whip, glockenspiel, xylophone, and chimes), two harps, piano, celesta, and strings.

Shostakovich's Thirteenth Symphony:

The Music For All Seasons

Dmitri Shostakovich's Thirteenth Symphony is a most powerful piece, as well as a most striking example that music, being intertwined with politics and social problems, does not detract from its quality and artistic value.

The history of the creation of the Thirteenth Symphony constitutes high drama, in which others aside from Shostakovich participated. The poet Yevgeny Yevtushenko took part, as did the Russian Premier Nikita Khrushchev; Yevgeny Mravinsky, a conductor and close friend of

Shostakovich, and Kirill Kondrashin, also a conductor, and at that time the musical director of the Moscow Philharmonic Orchestra, who defected short of two decades later to the West.

In the Thirteenth Symphony. (which the West renamed *Babi Yar*) Shostakovich, a Russian composer of Polish ancestry, speaks out against one of mankind's oldest prejudices—anti-Semitism.

Anti-Semitism in Russia

In pre-revolutionary Russia anti-Semitism was institutionalized: Jews were only allowed to live in certain areas (the so-called Pale of Settlement); a special quota existed in universities, the *numerus clausus*, bringing the amount of Jewish students to a minimum. After 1881, pogroms became commonplace in the Russian political landscape. The infamous "Protocols of the Elders of Zion," the most effective anti-Semitic fabrication of all times, was manufactured in Russia.

It would appear that the 1917 revolution, after which many Jews (such as Leon Trotsky) found themselves in high positions, would change the situation; Lenin himself was part Jewish (on his mother's side). Anti-Semitism was officially equated with a criminal offense. Despite all, it remained on the social scene, and the new leader, Joseph Stalin, partly out of personal conviction, partly from political motives, once again encouraged Judophobia, at first cautiously, later through cruder methods.

Shostakovich and the Jews

Many Soviet intellectuals, not daring openly to oppose Stalin's line on political and ideological rapprochement with Hitler, were unhappy over Russia's alliance with anti-Semitic Nazi Germany. Among them was Shostakovich. His attitude towards the Jews took a decisive turn after the first news of the Holocaust. In 1944 Shostakovich wrote the Piano Trio; in it, he first used tunes similar to those of Jewish folk music. A series of such compositions followed: the First Violin Concerto, Opus 77 (1947-48), the vocal cycle *From Jewish Folk Poetry*, Opus 79 (1948), the Fourth String Quartet, Opus 83 (1949). The composer emphasizes one aspect of Jewish folklore, similar to his own music: emotional ambivalence. The despair and fear are expressed through dance. In Shostakovich's music the Jews dance before their execution, staring death in the face. In this sense Shostakovich identified with the Jewish people.

Such identification was characteristic for some Russian intellectuals. For example, Marina Tsvetayeva, the greatest Russian poet of the twentieth century (on whose poems Shostakovich later based a vocal cycle), compared the exclusion of poets to that of the Jews:

In our most Christian of worlds
Poets are Jews.

Stalin in his later years turned aggressively anti-Semitic (Shostakovich's "Jewish" compositions would only be heard after the dictator's death). Stalin was planning a forced deportation of Jews to the Far East. One of Khrushchev's first acts on coming to power was the official annulment of

the so-called "Doctors Plot"—a widespread political anti-Semitic campaign launched on Stalin's personal order.

The "Thaw" Has Arrived

Again, as in pre-revolutionary Russia, a situation arose where liberalism was identified with Judophilia, while anti-Semitism was equated with Stalinism. Under Khrushchev, during the so-called "thaw," a young poet, Yevgeny Yevtushenko, became one of the leaders of Soviet liberalism. He published several anti-Stalin poems, thereby gaining enormous popularity. On 19 September 1961, the "Literary Gazette," a publication with a circulation in the hundreds of thousands, published Yevtushenko's *Babi Yar*. The poet wrote it, as he later recalled, "in two hours," after he visited the ravine of Babi Yar on the outskirts of Kiev, where Nazi troops machine-gunned more than 70,000 and perhaps as many as 90,000 Jews in 1941 in the ten days from Rosh Hashanah to Yom Kippur. (This execution later became a subject of Anatoly Kuznetsov's *Babi Yar* and was depicted recently in "The White Hotel" by D.M. Thomas.) This publication resulted in an emotional outpour throughout the country. Yevtushenko received 20,000 letters, and, as he said, only thirty or forty were anti-Semitic.

Shostakovich recalled: "Yevtushenko was described to me as a 'troubadour of the tight pants set,' but after reading *Babi Yar*, I understood that this was untrue." He telephoned Yevtushenko and asked him for permission to put his poetry to music.

How "Babi Yar" Was Composed

Shostakovich wrote to his friend, the composer Shebalin, about Yevtushenko: "all kinds of epithets directed at him by the literary pundits,



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such as "hack" and "stilyaga" ("hipster"), etc., were caused at best by feeble-mindedness. Actually, I think, by envy." At first Shostakovich thought of limiting himself to a vocal composition based on *Babi Yar*. Later he decided to write a "vocal-symphonic suite" (from another letter to Shebalin). Four more parts were added to *Babi Yar*; for three of them Shostakovich used poems from a recently published collection by Yevtushenko. The poem for the fourth part, "Fears," the poet wrote at Shostakovich's special request. The composer and the poet worked on this poem together (several lines in the original manuscript are added in Shostakovich's hand). Shostakovich wanted to tell of his own deeply ingrained fear of informers and arrests of the Stalin period (hence the reference to "knock on the door"). Each of the poems touches upon some social or political problem. Kirill Kondrashin later told me: "This composition is immortal not only in the musical sense. Sadly, it will always sound politically timely: the part 'In The Store'—when there are food shortages; 'Career'—when intellectuals are again persecuted; 'Fears'—when the authorities tighten the screws."

Shostakovich showed Yevtushenko the symphony (now he was sure it was a symphony, although an unconventional one), which was completed in two months. The poet recalls, "Shostakovich stopped playing; without asking any questions quickly lead me to a set table, nervously knocked back two shots of vodka and only then asked, 'Well, what do you think?'"



Dmitri Shostakovich

Tears in Shostakovich's Eyes

Not one of his post-war-period opuses did the composer hold as dear as the Thirteenth Symphony. Shostakovich always believed in the didactic power of music, and hoped that with this composition he would aid in the liberalization of Soviet society. He also wanted to challenge the authorities, under whose pressure he had agreed to join the Communist party a year earlier. Maxim Shostakovich, the composer's son, said in an interview with the BBC: "I have only seen my father cry twice in my whole life. The first was when my mother died. The second time was when he came home one day and said, with tears in his eyes, 'They have forced me to become a member of the Party'" (quoted in: *Index on Censorship*, London, April 1982, p.31).

Immediately the atmosphere surrounding the Thirteenth Symphony became tense. It was referred to as "The Jewish Symphony." Soviet Premier Khrushchev always insisted that he personally was not anti-Semitic. But as a professional politician he decided that to pose the "Jewish question" would help put a stop to the "thaw" that in the mind of the party *apparatus* had gotten out of hand. Khrushchev fiercely attacked the poem *Babi Yar*.

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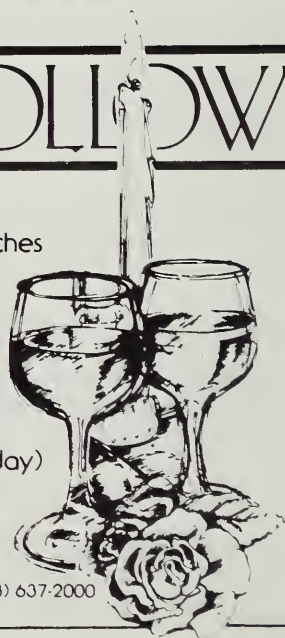
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The Lost Friendship

Shostakovich assumed that the new symphony, as had been the case with many of his major works, would be first interpreted by his close friend, the conductor Yevgeny Mravinsky (Shostakovich's Eighth Symphony was dedicated to him). But Mravinsky hesitated, unwilling to confront the all-powerful Khrushchev. When Shostakovich realized that Mravinsky was dragging his feet intentionally, their friendship came to an end. This was a heavy blow to Shostakovich. The right to the first performance was given then to Kirill Kondrashin. The authorities attempted to force him out of the game as well. The same pressure was then applied to the choir and the bass soloist. Kondrashin remembered one spontaneous discussion that took place during a rehearsal. Shostakovich, arguing with a singer, insisted that anti-Semitism in the Soviet Union should be opposed. "Shostakovich spoke much and heatedly. And I understood how painful this issue was to him," concluded Kondrashin.

On the eve of the Moscow premiere (scheduled for 18 December 1962), a high-ranking party official demanded that Shostakovich himself cancel the performance. Shostakovich did not respond. On the day of the concert the bass soloist did not show up for the dress rehearsal. Kondrashin had him replaced by an understudy. The Minister of Culture called Kondrashin to ask if "it was possible to perform the symphony without the first movement?" When the conductor answered that it was impossible, the Minister hissed, "As you wish," and hung up.

Political Demonstration

The tickets for the premiere had long been sold out. Up until the last minute no one knew whether it would take place or not. There was fear that the choir would not show up; it did. In the concert hall people were even standing in the aisles. The audience started applauding right after the first part, *Babi Yar*. This was quite obviously a political demonstration, and Kondrashin quickly went on to the second movement. The applause at the end of the symphony was deafening. As Yevtushenko recalls, the auditorium cried and laughed. Shostakovich still had much hurt to bear for his symphony; it turned out to have a difficult fate. But the night of the premiere, the composer was happy.

It is known that Shostakovich marked two events in his life as a composer: 12 May [1926]—the premiere of the First Symphony, written in his youth; and 20 July—the date of completion of the Thirteenth Symphony. This occurred twenty years ago.

—Solomon Volkov
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Solomon Volkov is a Russian musicologist who recently emigrated from Russia and now lives in New York. He is the editor of *Testimony: The Memoirs of Dmitri Shostakovich*, published by Harper & Row.

Dmitri Shostakovich, Symphony No. 13
Poems by Yevgeny Yevtushenko

I. Babi Yar (Adagio)

CHORUS

Nad Babyim Yarom pamyatnikov nyet.	Over Babi Yar there are no monuments.
Krutoy obryv, kak gruboye nadgrobye.	The steep precipice is like a crude gravestone.
Mne strashno.	I am terrified.
Mne sevodnya stolko let,	I am as old today
Kak samomu yevreiskomu narodu.	As all Jewish people.

SOLO

Mne kazhetsya seychas—ya iudey.	Now I imagine that I'm a Jew.
Vot ya bredu po drevnemu Egiptu.	Here I wander through ancient Egypt.
A vot ya, na kreste raspyaty, gibnu.	And here, on the cross, crucified, I perish.
I do sikh por na mne—sledy gvozdey.	And still I have on me the marks of the nails.
Mne kazhetsya, shto Dreifus—eto ya.	I imagine myself to be Dreyfus.
Meshchanstvo—moy donoschik i sudya.	The Philistine—my informer and judge.
Ya za reshotkoy. Ya popal v koltso,	I am behind bars. I am surrounded,
Zatravlennyy, oplyovannyi, obolgannyi.	Persecuted, spat on, slandered.
I damochki s brusselskimi oborkami,	And dainty ladies in Brussels frills,
Vizzha, zontami tychut mne v litso.	Squealing, poke their parasols into my face.
Mne kazhetsya, ya—malchik v Belostoke.	I imagine myself the boy from Belostok.

CHORUS

Krov lyotsya, rastekayas po polam,	Blood flows, running over the floors.
Beschinstvuyut vozhdni traktirnoy stoiki	The rabble-rousers in the tavern commit their outrages
I pakhnut vodkoy s lukom popolam.	Reeking of vodka and onions, half and half.

SOLO

Ya, sapogom otbroshennyi, bessileny.	Kicked by a boot, I lie helpless.
Naprosno ya pogromshchikov molyu.	In vain I plead with the pogrom-makers.

CHORUS

Pod gogot, "Bey zhidov, spasai Rossiyu!"	Accompanied by jeers: "Beat the Yids, save Russia!"
Labaznik izbivayet mat moyu.	A grain merchant batters my mother.

SOLO

O russki moy narod! Ya znayu ty	O my Russian people! I know you
Po sushchnosti internatsionalen.	Are innately international
No chasto te, chyi ruki nechisty	But often those whose hands were vile
Tvoim chisteishim imenem bryatsali.	In vain used your purest name.
Ya znayu dobrotu moyei zemli.	I know the goodness of my land.
Kak podlo, shto i zhilochkoi ne drognuv,	What base lowness—without a quiver of a vein
Antisemity narekli sebya	The anti-Semites proclaimed themselves

SOLO & CHORUS

"Soyuzom Russkovo Naroda!"	"The Union of the Russian People!"
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SOLO

Mne kazhetsya ya—eto Anna Frank,	I imagine myself as Anne Frank,
Prozrachnaya, kak vetochka v aprele,	Transparent as a sprig in April,
I ya lyublyu, i mne ne nado fraz,	And I love, and have no need for phrases,
No nado, shtob drug v druga my smotreli.	But I do need for us to gaze into each other.
Kak malo mozžno videt, obonyat!	How little one can see, or smell!
Nelzya nam listyev	Leaves—we cannot have,
I nelzya nam neba,	Sky—we cannot have,
No mozžno ochen mnogo—eto nezžno	But there is so much we can have—
Drug druga v tyomnoy komnate obnyat.	To embrace tenderly in a darkened room.

CHORUS

Syuda idut!	They're coming!
-------------	-----------------

SOLO

Ne boysya, eto	Don't be afraid, those are the blooming
guly	sounds
Samoy vesny. Ona syuda idyot.	Of spring itself. It's coming here.
Idi ko mne,	Come to me,
Dai mne skoreye guby.	Quickly, give me your lips.

CHORUS

Lomayut dver!	They're breaking the door!
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SOLO

Nyet, eto ledokhod . . .	No, it's the ice breaking . . .
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CHORUS

Nad Babyim Yarom shelest dikikh trav,	Over Babi Yar the wild grasses rustle,
Derevyia smotryat grozno, po-sudeiski.	The trees look sternly as if in judgment.
Zdes molcha vsyo krichit, i, shapku	Here everything screams silently and, taking
snyav,	off my hat,
Ya chuvstvuyu, kak medlenno sedeyu.	I feel I am slowly turning gray.

SOLO

I sam ya, kak sploshnoy bezzvuchny krik,	And I myself am one long soundless cry.
Nad tysyachami tysyach pogrebyonnykh.	Above the thousand thousands buried here.
Ya—kazhdy zdes rasstrelyanny starik.	I am every old man here shot dead.
Ya—kazhdy zdes rasstrelyanny rebyonok.	I am every child here shot dead.
Nichto vo mne pro eto ne zabudet.	Nothing in me will ever forget this.

CHORUS

"Internatsional" pust progremit,	The "Internationale"—let it thunder
Kogda naveki pokhoronen budet	When forever will be buried
Posledni na zemle antisemit.	The last of the anti-Semites on earth.

SOLO

Yevreiskoy krovi nyet v krovi moyei,	There is no Jewish blood in mine,
No nenavisten zloboy zaskoruzloy	But I am adamantly hated
Ya vsem antisemitam, kak yevrei.	By all anti-Semites as if I were a Jew.

CHORUS

I potomu ya—nastoyashchly russki!	That is why I am a true Russian!
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—Please turn the page quietly, and only after the music has stopped.—

II. Humor (Allegretto)

Tsari, koroli, imperatory,
Vlastiteli vei zemli,
Komandovali paradami,
No yumorom, no yumorom ne mogli.
V dvortsy imenitykh osob,
Vse dni vozlezhashchikh vy kholenno,
Yavlyalsya brodyaga Ezop,
I nishchimi oni vyglyadeli.

SOLO

Tsars, kings, emperors,
Rulers of the world,
Commanded parades,
But humor—humor they could not.
To the palaces of the eminent
Who, well groomed, all day reclined
Came the vagabond Aesop
And before him all appeared impoverished.

Yavlyalsya brodyaga Ezop,
I nishchimi oni vyglyadeli.

CHORUS

Came the vagabond Aesop
And before him all appeared impoverished.

V domakh, gde khanzha nasledil
Svoimi nogami shchuplymi,
Vsyu poshlost Khodzha Nasreddin
Sshibal, kak shakhmaty,
shutkami.
Vsyu poshlost Khodzha Nasreddin
Sshibal, kak shakhmaty,
shutkami.
Khoteli yumor kupit.

SOLO

In homes where a hypocrite left traces
Of his puny feet,
All this banality Hadji Nasr-ed-Din
Swept aside with his jokes as one would
clear a chessboard.
All this banality Hadji Nasr-ed-Din
Swept aside with his jokes as one would
clear a chessboard.
They wanted to buy humor.

Da tolko evo ne kupish!

CHORUS

Only he cannot be bought!

Khoteli yumor ubit.

SOLO

They wanted to kill humor.

A yumor pokazyval kukish.

CHORUS

But humor thumbed his nose.

Borotsya s nim—delo trudnoye,
Kaznili evo bez konsta.

SOLO

To battle him is a tough business,
They executed him endlessly.

Evo golova otrublennaya
Torchala na pike streltsa.

CHORUS

Humor's severed head
Was stuck on a warrior's pike.

Ne lish skomorosyi dudochki
Svoy nachinali skaz,
On zvonko krichal: "Ya tutochki."

SOLO

Just when the buffoons' pipes
Would start their tale
He would brightly cry: "I'm here."

"Ya tutochki!"

CHORUS

"I'm here!"

"Ya tutochki!"

SOLO

"I'm here!"

I likho puskalsya v plyas.

SOLO & CHORUS

And he would break into a dashing dance.

SOLO

V potryopannom kutsem paltishke,
Ponuryas i slovo kayas,
Prestupnikom politicheskim
On, poymannyi, shoi na, kazn.
Vsem vidom pokornost vykazyval,
Gotov k nezemnomu zhityu,
Kak vdrug iz paltishka vyskalzyval,
Rukoy makhal.

In a threadbare scanty coat,
Crestfallen and as if repenting,
Caught as a political prisoner
He would go to his execution.
His appearance displayed obedience,
Ready for his life hereafter,
When suddenly he would slip out of his coat
Waving his hand.

SOLO & CHORUS

I tyu-tyu!

And bye-bye!

SOLO

Yumor pryatali v kamery,
Da chorta s dva udalos.

They hid humor in cells,
But like hell they succeeded.

SOLO & CHORUS

Reshotki i steny kamennyye
On prokhodil naskvoz.

Iron bars and stone walls
He would pass right through.

SOLO & CHORUS

Otkashlivayas prostuzhenno,
Kak ryadovoy boyets
Shagal on chastushkoy-prostushkoy
S vintovkoy za Zimni dvoryets.

Cleaning his throat from the cold,
Like an ordinary soldier
He marched as a simple ditty
With a rifle for the Winter Palace.

SOLO

Privyk on ko vzglyadam sumrachnym,
No eto yemu ne vredit,
I sam na sebya s yumorom
Yumor poroy glyadit.
On vechen.

He is used to stern glances,
But it does not hurt him.
And humor looks upon himself
At times with humor.
He is everlasting.

CHORUS

Vechen.

Everlasting.

SOLO

On lovok.

He is smart.

CHORUS

Lovok.

Smart.

SOLO

I yurok.

And nimble.

CHORUS

I yurok.

And nimble.

SOLO

Proydyot cherez vsyo, cherez
vsekh.

He will walk through everything and
everybody.

SOLO & CHORUS

Itak, da slavitsya yumor!
On—muzhestvennyi chelovek.

And so, glory to humor!
He is a courageous fellow.

—Please turn the page quietly, and only after the music has stopped.—

III. In The Store (Adagio)

Kto platke, a kto v platochke,
Kak na podvig, kak na trud,
V magazin pbodinochke
Molcha zhenshchiny idut.

O, bidonov ikh bryatsanye,
Zvon butylok i kastrul.
Pakhnet lukom, ogurtsami,
Pakhnet sousom "Kabul."

Zyabnu dolgo, v kassu stoya,
No pokuda dvizhus k ney,
Ot dykhanya zhenshchin stolkikh
V magazine vsyo teplei.
Oni tikho podzhidayut,
Bogi dobryye semyi,
I v rukakh oni szhimayut.
Dengi trudnyye svoi.

Oni tikho podzhidayut,
Bogi dobryye semyi,
I v rukakh oni szhimayut
Dengi trudnyye svoi.

Eto zhenshchiny Rossii,
Eto nasha chest i sud.
I beton oni mesili,
I pakhali, i kosili.
Vsyo oni perenosili,
Vsyo oni perenesut.

Vsyo oni perenosili,
Vsyo oni perenesut.

Vsyo na svete im posilno,
Skolko sily im dano.

Ikh obschityvat postydno,
Ikh obveshivat greshno.

I, v karman pelmeni sunuv,
Ya smotryu, surov i tikh,
Na ustalye ot sumok
Ruki pravednyye ikh.

SOLO

Some in shawls, some in kerchiefs,
As if to a heroic feat or labor
Into the store one by one
Women silently enter.

CHORUS

O, the clanking of the cans,
The clanging of the bottles and saucepans.
The smell of onions and cucumbers,
The smell of the "Kabul" sauce.

SOLO

I shiver queuing for the cashier
But as I keep moving closer
From the breathing of so many women
It gets warmer in the store.
They wait silently,
The family's kind gods,
As they clutch in their hands
The hard-earned money.

CHORUS

They wait silently,
The family's kind gods,
As they clutch in their hands
The hard-earned money.

SOLO

These are women of Russia,
They are our honor and our conscience.
They have mixed concrete
And plowed and reaped.
They have endured everything,
They will endure everything.

CHORUS

They have endured everything,
They will endure everything.

SOLO

Everything on earth is possible for them,
They have been given so much strength.

SOLO & CHORUS

It is shameful to short-change them.
It is sinful to short-weight them.

SOLO

And, shoving dumplings into my pocket,
I look, solemn and quiet,
At their weary from shopping
Saintly hands.

IV. Fears (Largo)

Umirayut v Rossii strahki,
Slovno prizraki prezhnikh let.
Lish na paperti, kak
starukhi,
Koye gde eshcho prosyat khleb.

CHORUS

In Russia fears are dying
Like the ghosts of yesteryears.
Only on church steps here and there like
old women
They are begging for bread.

SOLO

Ya ikh pomnyu vo vlasti i sile
Pri dvore torzhestvuyushchei Izhi.
Strakhi vsyudu kak teni skolzili,
Pronikali vo vsye etazhi.
Potikhonku lyudei priruchali
I na vsyo nalagali pechat.
Gde molchat by, krichat
priruchali,
I molchat, gde by nado
krichat.
Eto stalo sevodnya dalyokim,
Dazhe stranno i vspomnit teper.
Tayinyi strakh pered chyim to donosom,
Tayinyi strakh pered stukom v dver.
Nu, a strakh govorit s inostrantsem,
S inostrantsem to shto, a s
zhenoy.
Nu, a strakh bezotchyotnyi ostatsya
Posle marshei vdvoyom s tishinoy.

I remember fears being in power and force
At the court of triumphant lie.
Fears like shadows slithered everywhere,
Infiltrated every floor.
Gradually they tamed the people
And on everything affixed their seal.
Where silence should be, they taught
screaming,
They taught silence, where shouting would
be right.
This, today, has become distant,
It is strange even to recall it now.
The secret fear at someone informing,
The secret fear at a knock at the door.
Then, a fear to speak to a foreigner;
Foreigner—nothing, even with one's own
wife.
And unaccountable fear, after marches,
To remain alone with silence, eye to eye.

CHORUS

Ne boyalis my stroit v meteli,
Ukhodit pod snaryadami v boy,
No boyalis poroyu smertelno
Razgovarivat sami s soboy.
Nas ne sbili i ne rastili,
I nedarom seichas vo vragakh
Pobedivshaya strakhi
Rossiya
Yeshcho bolshi rozhdayet strakh.

We did not fear to build in snowstorms,
To march into battle under fire,
But we deathly feared at times
To talk to ourselves.
We did not get demoralized or corrupted,
And it is not without reason
That Russia, having conquered her own
fears,
Spreads even greater fear in her enemies.

SOLO

Strakhi vovyye vizhu svetleya,
Strakh neiskrennim byt so stranoy,
Strakh nepravdoy unizit idei,
Shto yavlyayutsya pravdoy samoy.
Strakh fanfarit do odurenya,
Strakh chuzhiye slova povtoryat,
Strakh unizit drugikh nedoveriyem
I chrezmerno sebe doveryat.

I see new fears arising,
The fear of being insincere to the country,
The fear of degrading the ideas
That are truth in themselves,
The fear of bragging until stupor,
The fear of repeating someone else's words,
The fear of belittling others with distrust
And to trust oneself excessively.

CHORUS

Umirayut v Rossii strakhi.

In Russia fears are dying.

SOLO

I kogda ya pishu eti stroki
I poroyu nevolno speshu,
To pishu ikh v yedinstvennom strakhe,
Shto ne v polnuyu silu pishu.

As I write these lines,
And at times unwittingly hurry,
I write them with the single fear
Of not writing at full speed.

V. Career (Allegretto)

Tverdili pastyri, shto vreden
I nerazumen Galilei.

Shto nerazumen Galilei,
Shto nerazumen Galilei.

No, kak pokazyvayet vremya,
Kto nerazumnei, tot umnei.

Kto nerazumen, tot umnei,
Kto nerazumen, tot umnei.

Uchonyi, sverstnik Galileya,
Byl Galileya ne glupeye.

Byl Galileya ne glupeye,
Byl Galileya ne glupeye.

On znal, shto vertitsya zemlya,
No u nevo byla semya.

No u nevo byla semya,
No u nevo byla semya.

I on, sadyas s zhenoy v
karetu,
Svershiv predatelstvo svoyo,
Schital, shto delayet karyeru,
A mezhdu tem gubil yeyo.

A mezhdu tem gubil yeyo,
A mezhdu tem gubil yeyo.

Za osoznaniye planety
Shol Galilei odin na risk,
I stal velikim on.

I stal velikim on.

Vot eto

SOLO

The clergy maintained that Galileo
Was a wicked and a senseless man.

CHORUS

Galileo was senseless,
Galileo was senseless.

SOLO

But, as time demonstrated,
He who is senseless is much wiser.

CHORUS

He who is senseless is much wiser,
He who is senseless is much wiser.

SOLO

A fellow scientist of Galileo's age
Was no less wiser than Galileo.

CHORUS

Was no less wiser than Galileo,
Was no less wiser than Galileo.

SOLO

He knew that the earth revolved,
But—he had a family.

CHORUS

But—he had a family,
But—he had a family.

SOLO

And he, stepping into a carriage with his
wife,
Having accomplished his betrayal,
Considered himself advancing his career,
Whereas he undermined it.

CHORUS

Whereas he undermined it,
Whereas he undermined it.

SOLO

For his assertion of our planet
Galileo faced the risk alone
And became truly great.

CHORUS

And became truly great.

SOLO

Now this

SOLO & CHORUS

Ya ponimayu—karyerist.

To my mind, this is a true careerist.

CHORUS

Itak, da zdravstvuyet karyera!
Kogda karyera takova,
Kak u Shekspira i Pastera,
Nyutona i Tolstovo,
I Tolstovo.

Thus—salute to the career!
When the career is similar
To Shakespeare and Pasteur,
Newton and Tolstoy,
And Tolstoy.

SOLO

Lva?

Leo?

CHORUS

Lva!
Zachem ikh gryazyu pokryvali?
Talent, talent, kak ni kleimi.

Leo!
Why mud was flung at them?
Talent is talent, brand them as one may.

SOLO

Zabyty te, kto proklinali.

Those who cursed them are forgotten.

CHORUS

No pomnyat tekhn, kovo klyali,
No pomnyat tekhn, kovo klyali.

But the accursed are remembered well,
But the accursed are remembered well.

SOLO

Vse te, kto rvalis v stratosferu,
Vrachi, shto gibli ot kholer,
Vot eti delali karyeru!

All those who yearned for the stratosphere,
The doctors who perished fighting cholera,
They were pursuing a career!

SOLO & CHORUS

Ya s ikh karyer beru primer.

I take as an example their careers.

SOLO

Ya veryu v ikh svyatuyu veru.
Ikh vera—muzhestvo moyo.
Ya delayu sebe karyeru
Tem, shto ne delayu yeyo!

I believe in their sacred belief.
Their belief is my courage.
I pursue my career
By not pursuing it!



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ARTISTS

André Previn



Music director of the Pittsburgh Symphony since 1976, André Previn is known worldwide as one of today's finest conductors and also for his achievements as pianist, composer, and television personality. Mr. Previn studied classical music as a child in his native city of Berlin, and later, in California, where the Previn family moved in the early 1940s, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. While still a teenager, Mr. Previn joined the MGM Studio Music Department; he eventually became head of that department, winning four Academy Awards. During that Hollywood period, Mr. Previn's talents were noticed by violinist Joseph Szigeti, who encouraged Mr. Previn's interest in chamber music, and by 1960 Mr. Previn began to devote his efforts exclusively to classical music. Since 1960, Mr. Previn has been sought as a guest conductor by the world's major orchestras, including those of New York, Boston, Chicago, Philadelphia, Los Angeles, Amsterdam, Vienna, Berlin, Paris, Prague, and Copenhagen. From 1967 to 1969 he was music director of the Houston

Symphony Orchestra, succeeding John Barbirolli, and in 1968 he was appointed principal conductor of the London Symphony Orchestra, a post he retained until 1979, when he was named conductor emeritus. In September 1971 he made his debut at the Edinburgh Festival, to which he has returned many times. He also conducts regularly at the Salzburg Festival. From 1972 to 1974 Mr. Previn was artistic director of the South Bank Music Festival in London, and in 1977 he was artistic director for the Queen's Jubilee Festival.

Mr. Previn assumed the post of Pittsburgh Symphony music director in August 1976, succeeding William Steinberg. His impact was felt immediately with the expansion of the symphony's subscription concert schedule, reinstatement of the orchestra into the recording business, and additional exposure via the PBS series "Previn and the Pittsburgh," for which Mr. Previn has earned two Emmy nominations. In May and June of 1978, Mr. Previn led the

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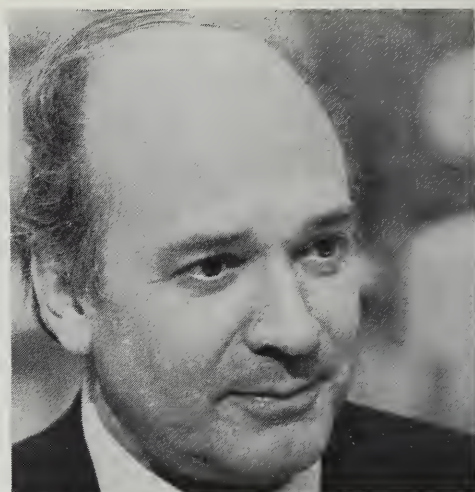


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Pittsburgh Symphony on a five-country European tour, and he returned with them this year for a six-country, twelve-city tour which included stops in Paris, Berlin, Vienna, and London. Mr. Previn's recordings number nearly 100 major works and albums currently available, including an extensive catalogue with the London Symphony for Angel records. In 1977 Angel began recording Mr. Previn with the Pittsburgh Symphony; he and the Pittsburgh also record for Phonogram International for release on the Philips label. Mr. Previn has a long-term contract with BBC Television and won the British Critics Award for TV Music Programs in 1972 and 1976. Mr. Previn has been guest conductor with the Boston Symphony for concerts at Tanglewood in 1977, 1980, and 1981; he will make his first Symphony Hall appearances with the orchestra in November.

Harold Wright



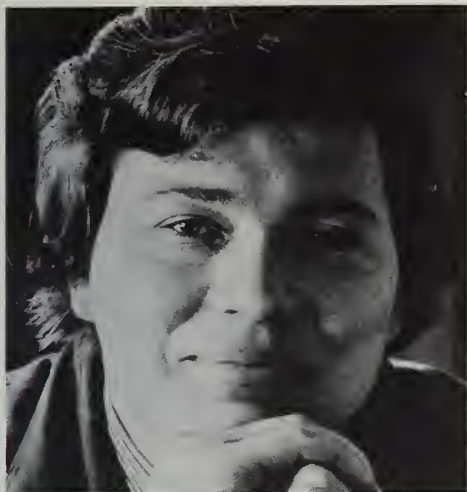
Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.

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Aage Haugland



Born 1944 in Copenhagen to Norwegian parents, bass Aage Haugland sang as soloist with the Copenhagen Boys Choir, later going on to study medicine and music at the University of Copenhagen, and then to Oslo where he was a pupil at the Norwegian Opera School. In 1968 he won first prize in the Aftenposten Singing Competition there; he was engaged by the Norwegian Opera and, in 1970, following a recommendation from Götz Friedrich, by the Bremen Opera. Since 1973, Mr. Haugland has been a principal bass of the Royal Theatre, Copenhagen, where his many roles have included Daland in *Der fliegende Holländer*, Baron Ochs in *Der Rosenkavalier*, Pizarro in *Fidelio*, Basilio in *Il barbiere di Siviglia*, Seneca in *L'incoronazione di Poppea*, and the title role in *Gianni Schicci*. 1975 brought Mr. Haugland's debuts with the Royal Opera, Covent Garden, singing Hunding in a new production of *Die Walküre*, and at the English National Opera as Hagen in *Götterdämmerung*. He has also appeared at La Fenice in Venice, with the Netherlands Opera, and at the Dresden State Opera. His first appearances in America were in 1979 singing the title role of *Boris Godunov*

in a series of concerts in St. Louis, and with the Metropolitan Opera in New York as Baron Ochs. He made his Paris Opera debut in a new production of *Boris Godunov* as Varlaam.

Mr. Haugland is a noted concert artist, having appeared in London with the London Symphony and London Philharmonic under André Previn and Sir Georg Solti; in concert-opera performances in Rome; and with Andrew Davis and the Toronto Symphony in Toronto and New York. He has also been heard with the Montreal Symphony and the Chicago Symphony under the direction of conductors Charles Dutoit and Claudio Abbado; his recordings, all for EMI, include Hagen, Varlaam, and the role of the police inspector in Shostakovich's *Katerina Ismailova*. Mr. Haugland made his first appearances with the Boston Symphony Orchestra at Tanglewood last summer, as Varlaam in scenes from Mussorgsky's *Boris Godunov*, and as King Marke in a concert performance of *Tristan und Isolde*, Act II, both under the direction of Seiji Ozawa.



Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Gram-

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mophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*,

taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

John Oliver and the Tanglewood Festival Chorus may be heard on Thursday evening, 26 August in the Theatre-Concert Hall at Tanglewood performing music of Weill and Dallapiccola, and Stravinsky's *Les Noces*.



Men of the Tanglewood Festival Chorus

John Oliver, Conductor

Peter Crowell Anderson
Peter T. Anderson
David J. Ashton
Richard Bentley
W. Douglas Bond
Daniel E. Brooks
Neil Clark
Robert Engel
David Frieze
W. Mark Fularz
Phil Harvey
Donald Hodgkins
Carl D. Howe
Edward J. Klein
John Knowles
Raymond Komow
Daniel Kostreva
Kenneth Lawley
Lee B. Leach
Steven Ledbetter
Robert S. McLellan
Richard L. McVity
Frank G. Mihovan
René A. Miville

John Parker Murdock
Francisco Noya
Stephen H. Owades
Nathaniel Pulsifer
John Ring
Andrew V. Roudenko
Vladimir Roudenko
Charles D. Safford
Sebastian Salvo, Jr.
Robert W. Schlundt
Benjamin Sears
Frank R. Sherman
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Joseph Silverstein, Assistant Conductor

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STRAVINSKY Octet for wind instruments
Sinfonia. Lento—Allegro moderato
Tema con variazioni. Andantino
Finale (Tempo giusto)

DORIOT ANTHONY DWYER, flute	CHARLES SCHLUETER, trumpet
HAROLD WRIGHT, clarinet	TIMOTHY MORRISON, trumpet
SHERMAN WALT, bassoon	RONALD BARRON, trombone
ROLAND SMALL, bassoon	GORDON HALLBERG, trombone

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Adagio—Vivace assai
Andante
Menuet: Allegro molto
Finale: Allegro di molto

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NOTES

Igor Stravinsky

Octet for wind instruments

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He began his Octet in Biarritz late in 1922, completing it in Paris on 20 May of the following year. The first performance took place at the Koussevitzky Concerts in the Paris Opéra on 18 October 1923, Stravinsky conducting. The score calls for flute, clarinet, two bassoons, two trumpets, and two trombones.

Stravinsky related once that the Octet was inspired by a dream he had of a group of instruments playing "some attractive music" which he was unable to recognize or remember the next day. He did, however, note how many instruments were playing and what they were.

I awoke from this little concert in a state of great delight and anticipation and the next morning I began to compose the *Octuor*, which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece—not incidental music like the *Histoire du soldat*, but an instrumental sonata.

In fact, the Octet marks Stravinsky's return to sonata form for the first time since his maturity as a composer; it is thus seen as one of the landmarks in his neo-Classical style. But, of course, he does not simply imitate eighteenth-century practice. His music had always involved such elements of sonata practice as repetition and contrast of passages for symmetry and balance, but they had not before made extensive use of modulation and key changes to signal the form, nor was he particularly interested in a dialectic of conversation between "first themes" and "second themes" that might somehow generate a climactic synthesis. In short, the sonata that he wrote, however much it might have hinted at older music, remains pure Stravinsky.

The composer was apparently nervous about the reception of the piece, especially after the debacle of the Symphonies of Wind Instruments, which Koussevitzky had conducted at the end of a romantic program for full orchestra, so that the chamber work seemed ludicrous by comparison. Stravinsky himself chose to conduct the premiere of the Octet, though again the sight of eight instrumentalists against the huge auditorium of the Paris Opéra must have been a strange one to an audience hearing the new piece for the first time. It was also one of the first times that Stravinsky himself conducted in public. To the sympathetic Jean Cocteau, the composer's gesticulations, which were a far cry from the smooth gestures of an experienced conductor, suggested "an astronomer engaged in working out a magnificent instrumental calculation in figures of silver."

For Stravinsky, the choice of wind instruments perfectly captured his vision of a music that would be crisp, dry, of crystal clarity, avoiding all sentimental or "expressive" excess, such as he feared the stringed instruments might be prone to. The first movement suggests the traditional pattern of sonata form, but without the dramatization of the harmony that occurs, say, in Beethoven. Stravinsky's interest is almost always in the interplay of melodies and rhythms, in the contrapuntal

texture. The second movement is a set of variations on a theme stated at first in the flute and clarinet against offbeat punctuations in the other instruments. Melody is the nearly constant element of the variations, with the theme appearing in recognizable guise (though transposed or slightly decorated throughout), while the accompaniment changes character from one variation to the next. The first variation, featuring loud running scale passages in the upper parts over the theme melody in the trombones, recurs twice, making a little rondo of the movement. It leads, at its close, straight on to the finale, which begins with a leaping theme in the first bassoon against eighth-note scales in the second. The overall contrapuntal character is maintained almost to the end, when the instruments begin a breathless chordal passage that divides the eighths of two 2/4 measures into a pattern of 3+3+2, bringing the work to a close on one last sharp, dry chord.

One of the very first pieces of prose that Stravinsky ever wrote about his music was an article for *The Arts* in January 1924 dealing specifically with the Octet. There he maintained:

This sort of music has no other aim than to be sufficient in itself. In general I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque, can be in music of any real interest. The play of the musical elements is the thing.

—Steven Ledbetter

Joseph Haydn

Symphony No. 94 in G, *Surprise*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. His Symphony No. 94 was composed in London in 1791 and first performed there on 23 March 1792, Haydn conducting. The symphony is scored for flutes, oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

Nicknames often seem to have a lot to do with the popularity of a composition: it is certainly easier to remember a snappy name than to recall key and opus number when trying to pull a work out of the dim and foggy recesses of fallible memory. And the simple truth of this observation may be offered to explain the fact that far and away the best-known of Haydn's late symphonies are the ones to which nicknames have been attached—the *Oxford*, the *Surprise*, the *Clock*, the *Drumroll*, and the *London*, though the others are surely no less worthy of attention and performance. Nonetheless, it is worth recalling that the most popular and familiar of them all, the *Surprise* Symphony, achieved its popularity at once without benefit of epithet. Certainly Haydn was too good a showman to announce a nickname like that in advance, inasmuch as the effectiveness of any surprise depends largely on its being unexpected. Haydn achieved one of the greatest successes of his life with that premiere. Still, the nickname somehow got attached to the symphony before long (a flutist named Andrew Ashe claimed, some years later, to have been responsible,

and went so far as to say that Haydn thanked him for finding so appropriate a designation).

The "surprise" in question is the sudden fortissimo chord early in the second movement, coming just when the quiet melody has been repeated even more quietly and seems to die away into nothing. One of the earliest reviewers, writing in the *London Oracle* for 24 March 1792 (the day after the premiere), pinpointed this passage as a "surprise.":

The Second Movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling-piece.

Haydn's earliest biographers, who knew him personally, wrote about this piece with tales that grew more and more elaborate in the telling: that he wanted to "surprise the public with something new," that he wanted to awaken a large number of people who fell asleep during his concerts, that a woman fainted at the racket, and so on. One of Haydn's pupils from the late 1790s wrote:

This long and rather silly story is really restricted to the fact that Haydn had noticed an old man, who occupied the same seat at every concert and who regularly went to sleep at the very beginning. He allowed himself the joke of awakening the sleeper by a single drum beat—everything else is silly nonsense and not worthy of repetition.

The rapid spread of the new symphony's popularity may be judged from an incident that occurred about twenty months later, when Haydn was traveling once again from Vienna to London for his second and final visit and put up for the night in Wiesbaden, Germany:

In the inn where Haydn was staying, he heard someone next door to his room playing the favorite Andante with the drum beat on the

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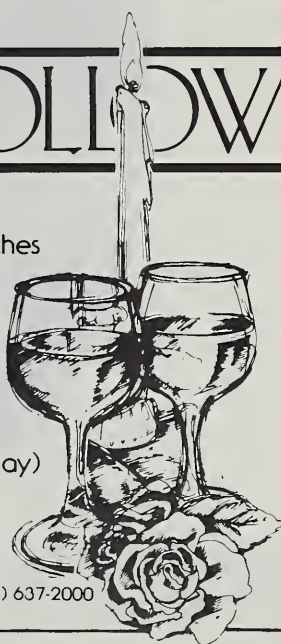
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pianoforte. He counted on the player being his friend and politely entered the room from which the music was coming. There he found several Prussian officers, who were all great admirers of his music, and when he finally said who he was, wouldn't take him at his word, that he was Haydn. "Impossible! Impossible! You Haydn? — A man of such advanced years? — How does that correspond with the fire in your music? — No, we'll never believe it." They went on in this tone so long, and continued doubting til Haydn showed them a letter from their King, which he luckily happened to have in his luggage. Now the officers showered him with affection and he had to remain in their company until well after midnight.

Still, for all the attention given to the notorious surprise, there are a good many more reasons to cherish this symphony, surprises of an altogether richer and subtler sort. There are subtle innovations of the kind not likely to be noticed by anyone but the person who has to play them. Chief among these is the fact that here, possibly for the first time in the history of music, the timpanist is required to retune one of the kettledrums in the middle of a movement. This seems like a small point, but it had been normal for the kettledrums to be tuned to the tonic and dominant pitches of the home key and remain that way throughout a movement, with the result that they were restricted to playing when the



Franz Joseph Haydn

music was in or very near the home key. By asking the player to tune the low G up to A for a passage in the middle of the first movement (and then return to G for the recapitulation), Haydn in fact begins the liberation of the percussion instruments.

Then there is the slow introduction to the first Allegro; such introductions became common in Haydn's late work as a way of grabbing the audience's attention before setting out with a rushing whisper of a main theme. Here, however, the introduction is also relaxed and pastoral (the key of G major suggested rustication to eighteenth-century audiences), though it soon begins to hint at dark things in its modulations before poising itself for the actual Allegro. The Allegro itself begins, as we expect from the close of the introduction, on B, the third degree of the scale. But Haydn deftly hints in the harmonization at an entirely different key, just for an instant, and then rolls around to the expected tonic for the full orchestra's entrance. This "out-of-key" beginning gives rise to many delightful surprises, not least of which is the recapitulation, which comes after careful preparation of B minor, which deludes us into thinking that the tonic is still far away. But it hooks right into the out-of-key opening and leads us, surprised and delighted, right to the tonic and recapitulation.

The second movement, with its "surprise," was, of course, the principal cause of the symphony's immediate fame. The surprise itself is past by the sixteenth measure, but Haydn has by no means exhausted himself so soon. Beginning with a theme of deceptive simplicity (and simplicity is one of the very hardest things for a composer to achieve), Haydn produces a beautifully sustained set of variations, alternating simpler treatments with others that are more elaborate and dramatic, building to a wonderful marching climax and then dispersing in a wisp of harmonic haze. The



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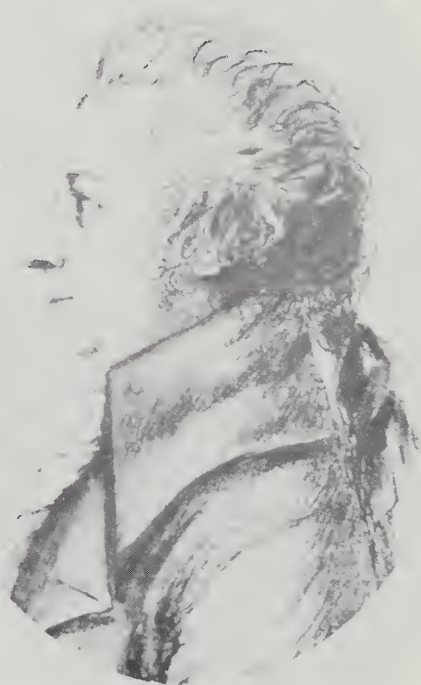
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minuet, with one of the quickest tempo markings Haydn ever gave to this dance, has little of the air of an aristocratic ballroom; it comes across, rather, as a lusty peasant dance. Bassoons cavort with strings in the Trio, picking up an eighth-note phrase from the minuet proper and turning it upside down.

The finale is a wonderfully lively and sophisticated sonata-rondo, one of Haydn's most brilliant achievements. Many of Haydn's late symphonic movements are built up monothematically, with all of the melodic material deriving from the opening idea. It is worth noting that this is not the case in either the first or last movement of the *Surprise* Symphony—in both cases there is a markedly differentiated secondary theme (an object lesson in the dangers of oversimplifying the stylistic features of any great composer). Haydn repeatedly expressed his delight at the level of quality orchestral playing had reached in London, far beyond anything available to him in Vienna. This finale, with its breathtaking pace and difficulties of ensemble (especially the headlong sixteenth-note rush of the unison strings just before the end), is a prime example of Haydn's response to that playing, with greater demands than ever before; thus he prefigured the increasingly virtuosic orchestral writing of the next century.

—S.L.



Wolfgang Mozart

Wolfgang Amadè Mozart

Piano Concerto No. 24 in C minor, K.491

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. The C minor concerto, K.491, was completed on 24 March 1786. In addition to the solo piano, it is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Mozart composed three concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major—had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a characteristic rare for Mozart, especially in his piano concertos, where a multiplicity of ideas usually serves to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, though not in Haydn's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals. The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any secondary theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does not bring with it a memorable melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary. After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* oboes or clarinets in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns),



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like balmy zephyrs, bring in the soloist for another statement of his theme. In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired this concerto. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J.B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work the soloist's job was normally finished after playing the cadenza, and the orchestra would conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Beethoven came to write his own C minor piano concerto soon after hearing the performance in the Augarten, he should reintroduce the piano at a similar point, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

—S.L.

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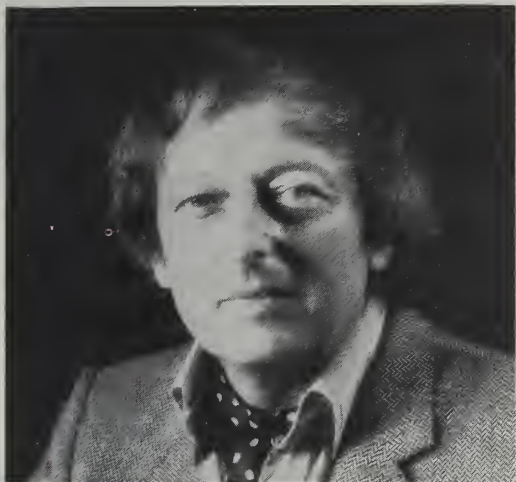
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ARTISTS

André Previn



Music director of the Pittsburgh Symphony since 1976, André Previn is known worldwide as one of today's finest conductors and also for his achievements as pianist, composer, and television personality. Mr. Previn studied classical music as a child in his native city of Berlin, and later, in California, where the Previn family moved in the early 1940s, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. While still a teenager, Mr. Previn joined the MGM Studio Music Department; he eventually became head of that department, winning four Academy Awards. During that Hollywood period, Mr. Previn's talents were noticed by violinist Joseph Szigeti, who encouraged Mr. Previn's interest in chamber music, and by 1960 Mr. Previn began to devote his efforts exclusively to classical music. Since 1960, Mr. Previn has been sought as a guest conductor by the world's major orchestras, including those of New York, Boston, Chicago, Philadelphia, Los Angeles, Amsterdam, Vienna, Berlin, Paris, Prague, and Copenhagen. From 1967 to 1969 he was music director of the Houston

Symphony Orchestra, succeeding John Barbirolli, and in 1968 he was appointed principal conductor of the London Symphony Orchestra, a post he retained until 1979, when he was named conductor emeritus. In September 1971 he made his debut at the Edinburgh Festival, to which he has returned many times. He also conducts regularly at the Salzburg Festival. From 1972 to 1974 Mr. Previn was artistic director of the South Bank Music Festival in London, and in 1977 he was artistic director for the Queen's Jubilee Festival.

Mr. Previn assumed the post of Pittsburgh Symphony music director in August 1976, succeeding William Steinberg. His impact was felt immediately with the expansion of the symphony's subscription concert schedule, reinstatement of the orchestra into the recording business, and additional exposure via the PBS

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series "Previn and the Pittsburgh," for which Mr. Previn has earned two Emmy nominations. In May and June of 1978, Mr. Previn led the Pittsburgh Symphony on a five-country European tour, and he returned with them this year for a six-country, twelve-city tour which included stops in Paris, Berlin, Vienna, and London. Mr. Previn's recordings number nearly 100 major works and albums currently available, including an extensive catalogue with the London Symphony for Angel records. In 1977 Angel began recording Mr. Previn with the Pittsburgh Symphony; he and the Pittsburgh also record for Phonogram International for release on the Philips label. Mr. Previn has a long-term contract with BBC Television and won the British Critics Award for TV Music Programs in 1972 and 1976. Mr. Previn has been guest conductor with the Boston Symphony for concerts at Tanglewood in 1977, 1980, and 1981; he will make his first Symphony Hall appearances with the orchestra in November.



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Nocturne in F, Opus 15, No. 1

Nocturne in B, Opus 9, No. 3

Scherzo in E, Opus 54

Barcarolle in F-sharp, Opus 60

Nocturne in C-sharp minor, Opus 27, No. 1

Ballade in F minor, Opus 52

INTERMISSION

Two Nocturnes, Opus 62

No. 1 in B

No. 2 in E

Ballade in A-flat, Opus 47

Polonaise in F-sharp minor, Opus 44

Garrick Ohlsson plays the Bösendorfer piano.

Notes

No composer has suffered more absurdities at the hands of his biographers than Frédéric Chopin. It is next to impossible to find a book about his life that is not an absurd farrago of romanticized stories of love affairs leading to musical "inspiration." The legends of his life are still rife, and only with the greatest difficulty can truth be separated from fiction. (As an example of the ridiculous lengths to which things have gone, there was once a Polish countess who was pointed out as the *only* woman of her rank and nationality in whose arms the composer had *not* died.) And the music itself has all too often been exposed to the excesses of self-styled romantics who attempt to outdo whatever has been done before—such as playing the *Minute Waltz* in the shortest possible time. Chopin himself was fastidious and refined, an extraordinarily careful craftsman, with a horror of anything sloppy or uncontrolled. The understanding that his music is among the most tightly crafted of any written in the romantic era—a time in which "genius" could be offered as an excuse for almost any sort of irregularity—is the first step in recognizing the *true* genius of this man.

The **nocturnes** form a body of work ranging from Chopin's early years as a composer to near the end of his life. His use of the term has given us a new sense of what a "nocturne" might be—a lyrical, vaguely melancholy piece of pronounced melodic character. Almost all of Chopin's nocturnes fall into a simple ABA pattern, but there is a great deal of expressive

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variety among them for all that. He was just twenty when he wrote the Nocturne in F, Opus 15, No. 1, with its wonderfully spontaneous melody and subtle control of form; the fiery middle section in a minor key acts as a splendid foil for the first theme. The Nocturne in B, Opus 9, No. 3, had come just a year earlier. It was the first to have a strikingly differentiated middle section. The gentle chromaticism of the main theme is also characteristic of Chopin. The next nocturne on tonight's program, Opus 27, No. 1, in C-sharp minor, comes from 1835. It is an extraordinarily evocative work; after a vigorous contrasting middle section, the opening returns, only to be turned gently into the major key at the end. Chopin's last two nocturnes, Opus 62, date from 1846, three years before his death. They show their maturity in the increasingly rich harmonies, greater use of chromaticism, and freer melodic structure, especially in the first of the pair.

The **Scherzo** in E, Opus 54, is the last of Chopin's four contributions to the genre. This one, dating from 1842, grows from the opening five-note figure, which plays a considerable role in holding the piece together, into a sprawling assembly of fleeting themes linked by rich arabesques. The middle section, in the relative minor, is faintly melancholy in a sustained character that is nicely varied from the opening.

A **barcarolle** is, literally, a "boat song." The genre comes from Venice, where the gondoliers presumably sang them while plying the canals. Today the best-known examples are operatic—especially the famous lilting theme in Offenbach's *Tales of Hoffmann*—but Chopin's only work entitled *Barcarolle* has long been a favorite. After an arresting introduction, the main body of the work gets underway with a melody in the style of a popular song over a guitar accompaniment. Throughout the piece, though it is in every sense pianistic, it hints at a vocal quality that is utterly endearing.

The term **ballade**, which Chopin gave to four large piano works, suggests a narrative or story-telling song. Both of the last two—the F minor, Opus 52, composed in 1842, and the A-flat, Opus 47, composed in 1840-41—are built formally in ways that might occasionally suggest either sonata or rondo structures, though they have an air of remarkable freedom about them. Still, they grow from the tiniest motives which, heard in the very opening phrases, play connecting and linking roles throughout. These pieces are romantic with a capital R, yet they are built with extraordinary care on principles that Chopin himself created anew in each piece.

The **polonaise** was a characteristic Polish dance that went through a long history as a song or instrumental piece (taking its French name in the seventeenth century) before becoming forever connected with Chopin in a set of piano works that marked the height of Polish nationalism in the 1830s. The characteristic rhythm—with an accent and usually a longer note on the second beat of the measure—allows for a certain martial air that might indicate mere formality but in the hands of a Chopin can also become tremendously assertive. At the same time, in this case, the conclusion comes in a mood of resignation.

—Steven Ledbetter

Weekend Prelude

Friday, 13 August at 7

SHLOMO MINTZ, violin
PAUL OSTROVSKY, piano



PROKOFIEV Violin Sonata No. 1 in F minor, Opus 80
 Andante assai
 Allegro brusco
 Andante
 Allegrissimo

RAVEL Sonata for violin and piano
 Allegretto
 Moderato (Blues)
 Allegro (Perpetuum mobile)

Baldwin piano

Notes

In the late 1930s, Prokofiev was busy producing large-scale dramatic and concert works that came in response to the official requirement that music serve the state by educating and elevating the proletariat while remaining accessible to the majority at the same time. His musical style became much simpler and more direct, more overtly lyrical than it had been during his early days as an *enfant terrible* (though even then the essential strain of lyricism in his make-up was often evident). He had turned out his classic film score for Eisenstein's *Alexander Nevsky*, followed by a specifically Soviet opera, *Semyon Kotko*, based on Katayev's civil war story "I am the Son of the Working People." This in turn he followed with a delightful comic opera, *Betrothal in a Monastery*, based on Sheridan's "The Duenna."

Yet already at the beginning of work on these large compositions in 1938, Prokofiev had sketched a violin sonata, marking his return to abstract chamber music after a gap of nearly fifteen years. The sonata was not completed for eight years, during which time he also turned out three more piano sonatas and a flute sonata. As with all of his music at this time, the composer was concerned to avoid political entanglements—which could be dangerous to life and limb—from accusations of "formalism" that might be brought on if the work was deemed inaccessible. Thus the sonata is marked by a clarity and openness that

recall the melodic richness of the two earlier violin concertos.

Maurice Ravel had written a violin sonata during his student days, in 1897, but it remained unpublished until long after his death. Thus, when he turned again to the medium in the mid-1920s, he seemed to be embarking on a genre that was totally new to him. The years following the First World War had been difficult ones, owing to his constant insomnia and fear of failing creative power. Yet during this time he produced *La Valse*, the delightful opera of childhood *L'Enfant et les sortilèges*, the violin showpiece *Tzigane*, and some smaller chamber works: a memorial piece for Claude Debussy later expanded into the Sonata for violin and cello, another memorial piece for Gabriel Fauré, and the present sonata. He began the sonata in 1923 while still working on *L'Enfant et les sortilèges* and shortly after completing his famous orchestration of Mussorgsky's *Pictures at an Exhibition*. The sonata was written for Hélène Jourdan-Morhange, who worked with the composer closely on the conception of the solo part. It took him four years to finish the work, but it remained one of Ravel's favorite pieces.

The three movements of the sonata range from an open and gentle lyricism to a "Blues" to a lively *perpetuo moto*. Ravel composed the "Blues" movement before his visit to America (which took place in the year following the sonata's completion), just as his first visit to Vienna came after he had finished his musical depiction of that city, *La Valse*. Ravel's biographer Norman Demuth claims to have taken a famous dance-band leader to hear the Ravel sonata, on which occasion his guest declared the second movement to be the most perfect blues he had ever heard and expressed surprise that the composer stayed "in the serious music racket."

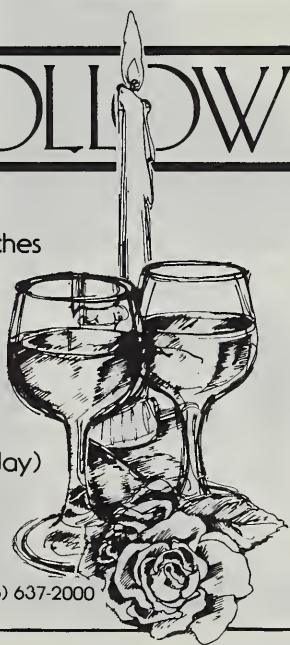
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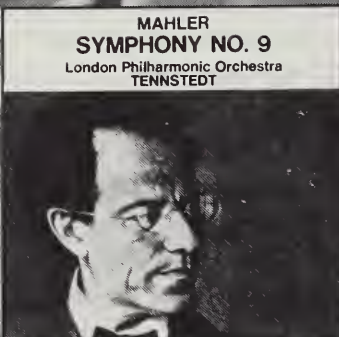
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Allegro con brio

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NOTES

Igor Stravinsky

Petrushka, Burlesque in four scenes (revised version of 1947)

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York City on 6 April 1971. He composed *Petrushka* at Lausanne and Clarens, Switzerland, at Beaulieu in the South of France, and in Rome, between August 1910 and 26 May 1911. The first performance was given by Serge Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on 13 June 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scenes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as *Petrushka*, Tamara Karsavina as the *Ballerina*, Alexander Orlov as the *Moor*, and Enrico Cecchetti as the *Magician*. It was also Monteux who conducted the first concert performance on 1 March 1914 at the Casino de Paris, with Alfredo Casella playing the piano solo. *Petrushka* came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York City, on 24 January 1916, Ernest Ansermet conducting and with Léonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm.

In 1946, Stravinsky reorchestrated *Petrushka*, the new edition being generally identified by the date of its publication as "the 1947 version." The original *Petrushka* is scored for four flutes (one doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet), four bassoons (one doubling contrabassoon), four horns, two cornets, two trumpets (one doubling high trumpet in D), three trombones, tuba, kettledrums, bass drum, cymbals, gong, triangle, tambourine, snare drum, xylophone, glockenspiel, off-stage snare drum and long drum, two harps, piano, celesta, and strings. The 1947 score slims this down to three each of woodwinds (with doublings as before), four horns, three trumpets, the rest—except for needing only one harp—being as in 1911. At this performance, Klaus Tennstedt conducts the 1947 *Petrushka*.

Stravinsky at twenty-eight was a fully developed artistic personality, dazzlingly and completely himself. *The Firebird* had had an immense success when Diaghilev produced it at the Paris Opera: on 25 June 1910, Stravinsky became a celebrity—for life. During the last days of finishing the *Firebird* orchestration, he had a dream in which he had witnessed "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." This suggested music, which indeed he began to compose—a perplexing task, as it turned out, for, while he could play the complex rhythms he imagined, he did not know how to write them down. He thought of the work as a symphony, but when he played the music to Diaghilev, that great impresario at once saw its possibilities for dance. Eager to consolidate the success of *The Firebird*, he urged Stravinsky to forge ahead with *The Rite of Spring*. Stravinsky agreed, but found that what he really wanted after *Firebird* was the change and refreshment of writing a sort of *Konzertstück* for piano and orchestra: "In composing the music, I had in mind a distant picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts.

The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." This—a portion called *Petrushka's Cry* ("after Petrushka, the immortal and unhappy hero of every fair in all countries") and the Russian dance—was the music Stravinsky played for the astonished Diaghilev, who had gone to visit the composer at Lausanne, expecting of course to find him hard at work on *The Rite of Spring*. Once again, Diaghilev was quick to perceive the possibilities of what Stravinsky was up to. Quickly, the two sketched the outlines of a ballet, agreed on a commission fee of 1,000 roubles, and decided that the scenario should be worked out by Alexandre Benois, the painter who had been one of Diaghilev's original advisers at the founding of the Russian ballet, who had conceived or designed some of the most famous of the Diaghilev productions, including *Schéhérazade* and *Les Sylphides*, and who had loved puppet theater since boyhood. Stravinsky lost some weeks of working time when he came down with nicotine poisoning in February 1911, but for the rest, the collaboration went smoothly, and on 26 May, in his room at the Albergo d'Italia, Rome—the Ballet was playing an engagement at the Costanzi Theater—the last bars were written down. Just eighteen days later *Petrushka* went on stage, and it was yet another triumph. The Paris orchestra required a little persuading at first, and not long after, the Vienna Philharmonic told Monteux the score was *Schweinerei* and tried to sabotage its performance. (They could not foresee what would be in store for them when Stravinsky returned to his project about spring in pagan Russia.)



Benois's design for the fourth tableau of "*Petrushka*"

The story:

The first and last scenes are public, the middle two private. The curtain rises to show Admiralty Square, St. Petersburg, in the 1830s. It is a sunny winter's day, and the Shrove-Tide Fair is in progress. Crowds move about. Not everyone is quite sober. Two rival street dancers, one with an organ-grinder and the other with a music-box, entertain. Drummers draw the crowd's attention to an old magician, who descends from his theater, plays the flute, and presents his three puppets, Petrushka, the Ballerina, and the Moor. Touching them with his flute, he brings them to life, and, to the amazement of all, they too step down from the theater and perform a Russian dance in the midst of the crowd.

The second scene is set in Petrushka's room. Its walls are black, decorated with stars and a crescent moon. The door leading to the Ballerina's room has devils painted on it. A scowling portrait of the Magician dominates the space. When the curtain rises, the door of the cell is opened and a large foot kicks Petrushka inside. The preface to the score tells us that "while the Magician's magic has imbued all three puppets with human feelings and emotions, it is Petrushka who feels and suffers most. Bitterly conscious of his ugliness and grotesque appearance, he feels himself to be an outsider, and he resents the way he is completely dependent on his cruel master. He tries to console himself by falling in love with the Ballerina. She visits him, and for a moment he believes he has succeeded in winning her. But she is frightened by his uncouth antics and she flees. In his despair, Petrushka curses the Magician and hurls himself at his portrait, but succeeds only in tearing a hole in the cardboard wall of his cell."

Scene Three takes us to the Moor's room, papered with a pattern of green palm trees and fantastic fruits against a red background. The Moor is brutal and stupid, but attractive to the Ballerina. She comes to visit him and succeeds in distracting him from the coconut with which he is playing. Their scene together is interrupted by the jealously enraged Petrushka, whom, however, the Moor quickly throws out.

The last scene takes us back to the fairgrounds, but it is now evening. Wetnurses dance, then a peasant with a trained bear, and after that a fairly boiled merchant with two gypsy girls. Coachmen and stableboys appear, first doing a dance by themselves and then one with the wetnurses. Finally, a group of masqueraders comes in, including a devil, goats, and pigs. Shouts are heard from the little theater. The sense of something wrong spreads to the dancers, who gradually stop their swirling. Petrushka runs from the theater, pursued by the Moor, whom the Ballerina is trying to restrain. The Moor catches up with Petrushka and strikes him with his sabre. Petrushka falls, his skull broken. As he plaintively dies, a policeman goes to fetch the Magician. He arrives, picks up the corpse, shakes it. The crowd disperses. The Magician drags Petrushka toward the theater, but above the little structure, Petrushka's ghost appears, threatening the Magician and thumbing his nose at him. Terrified, the Magician drops the puppet and hurries away.

Five of the melodies heard in the two fairground scenes are actual Russian folk songs. The waltzes sentimentally played on cornet, flutes, and harps in the third tableau are by Joseph Lanner, Austrian violinist and composer, friend and colleague of Johann Strauss, Sr. In the opening

scene, the music for the first street-dancer—the tune for flutes and clarinets, accompanied on the triangle—is one Stravinsky heard played regularly on a barrel-organ outside his hotel room in Beaulieu. It is a music hall song called *Elle avait un' jambe en bois*. Later it turned out that the song was in copyright, and arrangements were made for Emile Spencer, its composer, to be paid a royalty whenever *Petrushka* was played.* Of the two sections that Stravinsky first played for Diaghilev in August 1910, the Russian dance is of course the one that occurs in the first scene. *Petrushka's Cry* became the music for the scene in *Petrushka's* room. Those are the two places in which *Petrushka* is closest to retaining its originally imagined character as a *Konzertstück* for piano and orchestra. One of the undeniable peculiarities of the finished *Petrushka* score is the way Stravinsky managed gradually to forget all about the piano, an inattention for which, to some extent, he made amends in his 1946-47 rescoring.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Forty-four years later, Stravinsky again found that unwittingly he had taken on a collaborator. The *Greeting Prelude* he wrote for Pierre Monteux's eightieth birthday, and which was first performed for Monteux by the Boston Symphony Orchestra under Charles Munch on 4 April 1955, is based on *Happy Birthday*. Stravinsky assumed "this melody to be in the category of folk music, too, or, at least, to be very old and dim in origin. As it turned out, the author (Clayton F. Summy) was alive, but, graciously, did not ask for an indemnity."

Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at the Broadway Tabernacle in New York on 11 February 1841. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

During the years 1807-08, Beethoven contributed on three occasions to charity concerts. One of the benefits he received as a result was the right to give a concert himself in the Theatre-an-der-Wien. The hall was granted to him for the evening of 22 December 1808. On that night there occurred one of the most historically memorable of concerts, though not, surely, the most refined performances. The program consisted entirely of Beethoven's own works in their very first performances. The evening began at 6:30 p.m. with the Symphony in F, No. 6 (though it was listed

on the program as No. 5), followed by the concert aria *Ah perfido!*, two movements from the Mass in C, and the Fourth Piano Concerto (with the composer himself as soloist) on the first half. After intermission the audience heard for the first time the Symphony in C minor, No. 5 (listed as No. 6), a piano fantasy improvised by the composer, and the Choral Fantasy. The last piece did not end until 10:30!

Four hours of brand new music is a challenge to the attention span—not to mention the *Sitzfleisch*—of the most dedicated music lover, even in a day when concerts normally ran longer than they do today. When we consider, too, that all of the music was new to the orchestra (which was playing from manuscript parts—with inevitable errors—not today's neatly printed ones), that the performances were certainly under-rehearsed, that the theater was bitterly cold, that the soprano soloist got stage fright and made a hash of the aria, and that Beethoven himself had had some sort of argument (for reasons that are not clear) with the players, who almost walked out during the rehearsals and agreed to continue only on the understanding that the composer was not in the room when they were rehearsing—when we consider all these facts, we can be reasonably sure that, for all the historical interest of the evening, it was probably rather painful as a musical event. One listener commented



Beethoven in 1804



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later that he had "experienced the truth that one can have too much of a good thing—and still more of a loud."

With a concert of such length—made even longer by Beethoven's late decision to compose the Choral Fantasy specifically to serve as a closing number, so as to avoid putting the C minor symphony at the end, where the audience would be too exhausted to give it proper attention—and with so many new pieces to evaluate, it is not surprising that most of the critical reviews and reminiscences dwelt on the one real catastrophe of the evening, when the orchestra fell apart in the middle of the Choral Fantasy and the whole piece had to be started over. Thus, the most important and influential reaction to the Fifth Symphony did not come until a year and a half later, when a review of another performance was printed in the prestigious *Allgemeine musikalische Zeitung*, a journal that had never been wholly pro-Beethoven. But in this case the reviewer was the famous writer E.T.A. Hoffmann (whose remarkably wide-ranging talents included considerable competence as a composer). His enthusiastic appraisal of the Fifth Symphony as a landmark in the history of music was largely responsible for a new critical perception of Beethoven. To Hoffmann,

Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible.

In this world, where Haydn and Mozart already towered as the "creators of modern instrumental music," Beethoven was a colossal new figure. In Hoffmann's ecstatic prose description of the new symphony (the progenitor of reams of such romantic interpretation throughout the nineteenth century and even beyond),

Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless



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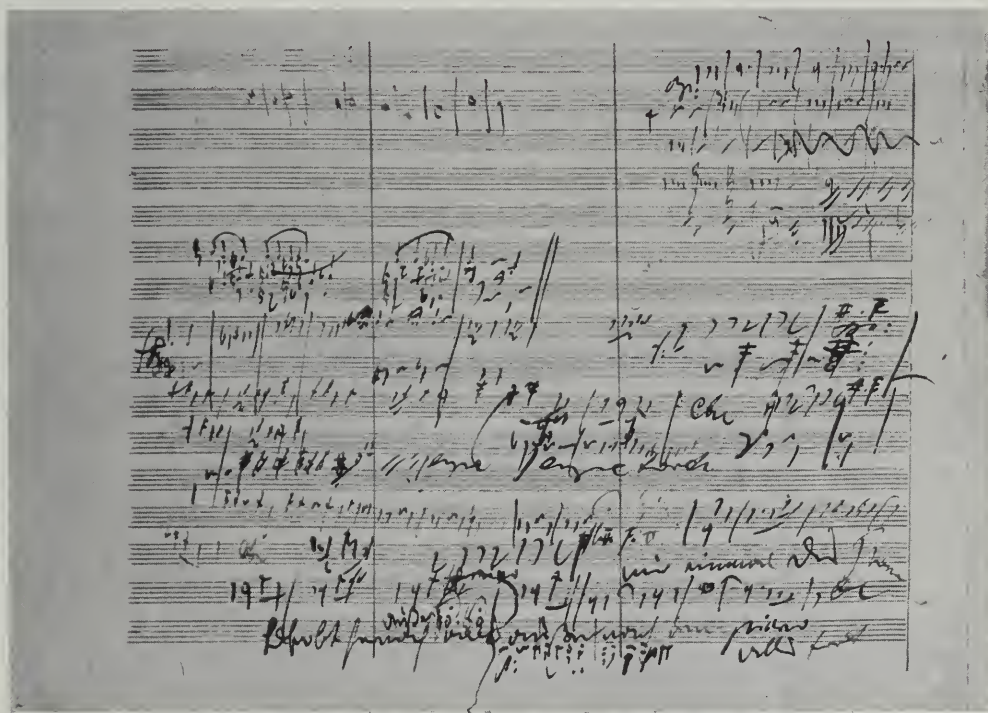
longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with a full-voiced general cry from all the passions, do we live and are captivated beholders of the spirits.

The overwhelming energy and expressive richness of the C minor symphony left early audiences stupefied or exhilarated. They still do, after nearly a century and three-quarters in which this symphony has become the most frequently played and best-known orchestral composition ever written. Even among people who have never attended an orchestral concert, the opening phrase can conjure up the very idea of Symphony, much as the question “To be or not to be?” conjures up not only the indecisive Prince of Denmark but all of Shakespeare. Inevitably, with so popular a work, the question is asked: What does it mean? Beethoven’s own answer, to one of the many curious persons who asked him, over the years, what his music was all about, was “Thus Fate knocks at the door.” Here, as in other, similar cases, Beethoven was no doubt seizing a ready *bon mot* to satisfy a casual acquaintance. And, as such things go, this one is certainly more appropriate than some of the explanations with which he fobbed off unmusical pests. The notion of Fate and the self-evident struggle that takes place in the four movements of this powerful score have resulted in a century’s overlay of other notions, too—most widespread during World War II, when the coincidence of the opening four notes of the symphony corresponding rhythmically to the Morse code for “V” and the ubiquitous “V for Victory” gesture of Winston Churchill turned Beethoven’s Fifth almost overnight into the “Victory Symphony.” But the “victory” that has thus been superimposed on this score is, in fact, inherent in the music itself, predicated on ideas worked out in purely abstract musical ways—this is perhaps what so excited Hoffman, and this aspect of the score grips us today no matter how many



times we have heard it. Beethoven's sense of the struggle, and his vision of the final victory, grew over a period of years as he kept returning to his sketchbooks to develop his ideas nearer and nearer to fruition.

Beethoven always preserved and treasured his sketchbooks—even years after he had finished using them—as the record of his past musical struggles, as a source for new ideas, and as a place to store inchoate ideas until they were ready to come to fruition. Following the powerful eruption that was the *Eroica* Symphony, he turned out masterpiece after masterpiece in rapid succession, all sketched and elaborated, sometimes several works at once, in intricate entanglement. Hints of the first and third movements of the Fifth Symphony appear about 1804, in close proximity to sketches for the Fourth Piano Concerto (with which the symphony shares the constantly recurring rhythmic idea of the three eighth-note pickup). Having indicated barely enough to show that he was thinking of a symphony in C minor, Beethoven laid it aside to compose the Fourth Symphony. He returned to the C minor sketches and elaborated them further in 1806, this time noting down ideas for all four movements, a kind of *précis* of the overall tonal plan. He then worked out the details of the piece while he was simultaneously composing the Sixth Symphony. So closely connected were the two symphonies, in fact, that



Sketches for Beethoven's Fifth Symphony

they were performed with the numbering in reverse order at the premiere concert of 22 December 1808. Since Beethoven always insisted on numbering his works in the order of composition, the renumbering of these two symphonies between performance and publication suggests that he himself had difficulty in separating them chronologically.

All the more striking, then, is the fact that the two symphonies, composed together, are so utterly different from one another that they inhabit totally different musical universes. No two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. In one respect only do the two symphonies reveal their simultaneous composition. Beethoven was experimenting with links between movements here, and in both of these symphonies—as never before and never again—he composed a carefully plotted transition linking the last two movements. It is characteristic of him that the transitions move in opposite directions, as if to show that he is capable of doing it both ways. In the Fifth, the transitional passage links the ghostly scherzo to the blazing glory of the finale, thus moving from soft to loud and gradually building to a level of almost unbearable tension; in the Sixth, it carries the listener from the *fortissimo* terrors of the storm to the joyful song that follows, hence from loud to soft and from tension to relaxation. The decision to write a transition at all came at a fairly late stage in the composition and marks a shift from the traditional center of gravity for a symphony from the weighty first-movement sonata form to a still more potent finale (rather than the sort of witty-epigrammatic rondo-sonatas that Haydn had preferred in his finales).

Is it possible, at this late date, to listen to Beethoven's Fifth not as if it were the most familiar of symphonies, but rather as if it were brand new?

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Listen to the first four notes, followed by their immediate and slightly varied echo—and try to guess how to continue. That four-note figure clearly assumes great importance from the outset, but the more we hear of it the more we marvel: this little musical atom is not a theme in itself; it is the rhythmic foreground to an extraordinarily long-limbed melody—a polymer, to continue the chemical analogy—made up of a surprising chain of four-note atoms. Our ears hear a long phrase, but no one in the orchestra actually plays it: following the first two full-orchestra statements, the second violins contribute four notes before being overlapped by the violas, who in turn are superseded by the first violins, and so on. The growing, tensely climbing phrase is an aural illusion. The rapid interplay of orchestral sections, a constantly boiling cauldron in which each has its own brief say before yielding to the next, lends a dramatic quality to the sound of the orchestra from the very opening measures, a sense of the theatrical that needs no programmatic description to become evident.

The drama in the Fifth Symphony is a musical one: how to achieve a coherent and fully satisfying conclusion in the major mode to a symphony that begins in the minor. In most minor-key symphonies written before this one, the major-key ending was expected, conventional, achieved without struggles or doubts. But throughout the four movements of this symphony, C major keeps appearing without ever quite exorcising its haunting sense of C minor until the end of the last movement. In the opening Allegro, the C major appears right on schedule where it is conventionally expected—at the recapitulation of the secondary theme. But instead of continuing in that vein, the lengthy coda goes on—in C minor—to assert that we have, as yet, no triumph, only continued struggle. In the Andante, Beethoven keeps moving with a surprising modulation from the home key of A-flat to a bright C major, reinforced by trumpets and timpani. But the C major idea is never once allowed to come to a full conclusion; rather, it fades away, shrouded in harmonic mists and sustained tension. The very unjoking scherzo (in C minor) turns to C major for a Trio involving some contrapuntal buffoonery, but the fun comes to an end with a hushed return to the minor-key material of the opening. It is here that we begin to approach the light, moving through the darkness of the linking passage between the movements to a glorious sunburst of C major opening the finale—but we have not yet reached the major mode permanently. The scherzo and the tense linking passage are recalled just before the recapitulation (to provide another shift from gloom to bright day); only then are we at last fully confirmed in C major. And as if to celebrate this achievement, Beethoven even enlarges his orchestra with the addition of a piccolo on the top and three trombones on the bottom—the first time either instrument appeared in the symphonic repertory—so that his success can sound even more resonantly. An extended coda—an extraordinary peroration in C major—needs to be as long as it is because it is not just the conclusion of the last movement, but rather of the entire symphony, culminating a demonstration of unification on the very grandest scale to which virtually every composer since has aspired, though few have succeeded.

—Steven Ledbetter

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ARTISTS

Garrick Ohlsson



Internationally recognized as one of the foremost pianists of his generation, Garrick Ohlsson performs regularly with the leading orchestras and in the major music centers of North America and Europe. Mr. Ohlsson's 1982-83 season includes three separate tours of Europe, performances with the orchestras of Boston, Toronto, Houston, Atlanta, Cincinnati, Minnesota, Montreal, Baltimore, and Washington, and recitals in New York, Toronto, and at Tanglewood. Mr. Ohlsson's recent appearances have included the Chicago Symphony, the New York Philharmonic, and the Royal Philharmonic of London, the Zurich Tonhalle, the Leipzig Gewandhaus, the Dresden Staatskapelle, the Berlin Radio Orchestra, and performances in the cities of Prague, Copenhagen, Rome, and Hamburg. Frequently touring to the Far East, Mr. Ohlsson has performed in Japan and Korea; in June 1983 he returns to Japan for six performances there. In addition to his performances as soloist with orchestra and in recital, Mr. Ohlsson also appears each season in recital with the renowned

violinist Miriam Fried. The 1980-81 season marked the tenth anniversary of his prestigious first prize at the Chopin International Piano Competition in Warsaw; he is the first and only American ever to win this honor, which brought invitations to perform around the world, including a debut with the Philadelphia Orchestra under Eugene Ormandy and a White House command performance. Mr. Ohlsson has recorded more than a dozen albums for Angel; his most recent releases are the Brahms First Piano Concerto with Klaus Tennstedt and the London Philharmonic, and a two-record set of the Chopin nocturnes.

Now in his thirties, Garrick Ohlsson began piano lessons at age eight in his home town of White Plains, New York. Though his choice of career was never in doubt, he was strongly attracted to such diverse fields as mathematics and simultaneous translating (he speaks German, Spanish, French, Italian, Swedish, and a little Polish). At the age of thirteen he was accepted as a student at the Juilliard School, where his teachers were Sasha Gorodnitzki and Rosina Lhevinne. Other pedagogues have included Tom Lishman at the Westchester Conservatory, Olga Barbini (a disciple of Claudio Arrau), and, now, Irma Wolpe, the person to whom he goes "for new ideas." Besides winning the Chopin Competition, Mr. Ohlsson has also won first prize at the Busoni Competition in Italy and at the Montreal Piano Competition. Mr. Ohlsson first appeared with the Boston Symphony Orchestra at Tanglewood in 1971; he returned most recently for Symphony Hall appearances in January 1981.

Shlomo Mintz



Since his 1973 New York debut at Carnegie Hall with the Pittsburgh Symphony under William Steinberg, violinist Shlomo Mintz has appeared with virtually every major orchestra in the world and with some of the great conductors of our time. Mr. Mintz first appeared in Europe in May 1976 as a replacement for Zino Francescatti, and he was immediately reengaged for a major tour the following season which included appearances with Carlo Maria Giulini, Antal Dorati, and the Berlin Philharmonic under Daniel Barenboim. Born in Russia in 1957, Mr. Mintz grew up in Israel, where he studied with Ilona Feher, who brought him to the attention of Isaac Stern. Stern recommended him for study at the Juilliard School with Dorothy Delay. Under the continuing guidance and encouragement of Mr. Stern, and with the help of scholarship grants from the America-Israel Cultural Foundation, the Juilliard School, his teacher Dorothy Delay, and the Aspen Music Festival, Mr. Mintz continued his studies in this country while at the same time establishing his extraordinary career.

The spring of 1981 saw the release

of Mr. Mintz's award-winning first album for Deutsche Grammophon: the Bruch G minor and the Mendelssohn violin concertos with Claudio Abbado and the Chicago Symphony. His solo recital recording debut has just been released, and an upcoming disc will feature the Paganini caprices. A normal season for Mr. Mintz includes appearances with such orchestras as the Vienna Philharmonic, the Berlin Philharmonic, the London Philharmonic, the English Chamber Orchestra, and the symphony orchestras of New York, Philadelphia, Cleveland, Los Angeles, San Francisco, and Detroit, under such conductors as Zubin Mehta, Claudio Abbado, Daniel Barenboim, and Antal Dorati, among others. His tremendous following in his native Israel resulted in his being chosen by Mehta to replace an indisposed Itzhak Perlman for a performance of the Paganini D major concerto with the Israel Philharmonic. During the 1981-82 season, Mr. Mintz has continued performing with the major American orchestras, given recitals on both sides of the Atlantic, and made his New York City recital debut at Lincoln Center in April. He toured as soloist with the Israel Philharmonic in the United States, and he made two separate tours of Europe for appearances with orchestra and in recital in such cities as Rome, Florence, Munich, Vienna, and Amsterdam. This week's Tanglewood performance marks his first appearance with the Boston Symphony Orchestra.

Paul Ostrovsky



Paul Ostrovsky immigrated to the United States from Russia in 1979 and quickly became regarded as one of the leading collaborative pianists of the day. Born in Moscow in 1948, Mr. Ostrovsky graduated from the Moscow Conservatory in 1971 with a master's degree and immediately initiated a career consisting of solo recitals and orchestral engagements as well as many chamber music collaborations. In addition to performances in Russia, Mr. Ostrovsky also toured Germany, Czechoslovakia, Bulgaria, and Yugoslavia. Mr. Ostrovsky regularly tours the United States in collaboration with artists such as Shlomo Mintz, Cho-Liang Lin, and Nina Beilina, and he teaches at the 92nd St. YM-YWHA School of Music in New York City. Future engagements for Mr. Ostrovsky include appearances at the 92nd St. Y, New York's Alice Tully Hall, and a number of performances in recital and collaboration throughout Europe, in addition to appearances at major festivals in North America and Europe.

Klaus Tennstedt



In the fall of 1983, Klaus Tennstedt becomes music director and principal conductor of the London Philharmonic Orchestra, succeeding Sir Georg Solti and Bernard Haitink as the head of this prestigious ensemble. Born in Merseburg, Germany, in 1926, Mr. Tennstedt studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became concertmaster at the Municipal Theater in Halle/Saale, later becoming the theater's main conductor. In 1958 he became general musical director at the Dresden Opera, and in 1962 he became director of the State Orchestra and Theater in Schwerin. During this period, Mr. Tennstedt was guest conductor with the Leipzig Gewandhaus, the Dresden Philharmonic, the Dresden Staatskapelle, the Berlin Radio Symphony (RIAS), the Brno Philharmonic, and the Comic Opera of Berlin. In 1971 he left East Germany for Sweden, where he was engaged at the Stora Theatre in Goteburg and the Swedish Radio in Stockholm, and became general music director of the Kiel Opera. Since that time he has been guest conductor with the major orchestras of Europe, including the Bayerischer Rundfunk, Bamberg

Symphony, London Symphony, Orchestre de Paris, the Israel Philharmonic, and the Rotterdam Philharmonic. He was music director of the NDR Symphony in Hamburg until March 1981.

Mr. Tennstedt is a regular guest conductor with the Berlin Philharmonic, with which he has begun a major series of recordings for EMI, including the Mendelssohn *Italian* Symphony, the Third and Fourth Schumann symphonies, and the Bruckner Fourth. For the last several seasons he has been a principal guest conductor of the London Philharmonic, and his complete Mahler symphony cycle with that orchestra for EMI already includes Nos. 1, 2, 3, 5, 7, and 9, and the Adagio from the Tenth. Several of Mr. Tennstedt's recordings, including the Third, Fifth, and Ninth of Mahler's symphonies, and the coupling of Mendelssohn's and Schumann's

Fourth symphonies, have received important international awards.

Klaus Tennstedt made his United States debut with the Boston Symphony Orchestra in December 1974, following his North American debut with the Toronto Symphony Orchestra. Since then, he has appeared with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony, Detroit Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, National Arts Centre Orchestra of Ottawa, and Montreal Symphony. He is currently principal guest conductor of the Minnesota Orchestra. Mr. Tennstedt has made frequent return appearances with the Boston Symphony Orchestra, most recently for music of Strauss, Beethoven, Mozart, and Bruckner in two Symphony Hall programs this past March.



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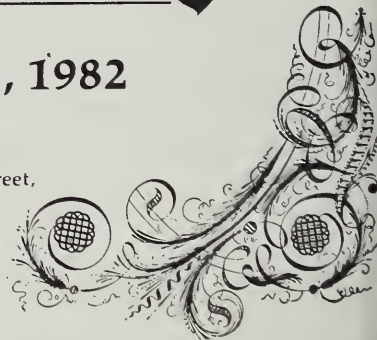
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 Allegro spiritoso
 Andante
 Menuet: Allegretto
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 Prelude. Allegro moderato —
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NOTES

Joseph Haydn

Symphony No. 83 in G minor, *The Hen*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. The Symphony No. 83 in G minor is one of the set of six "Paris" symphonies composed on a commission from a French nobleman, Count d'Ogny, for a celebrated Parisian concert organization, "*Le Concert de la Loge olympique*." The G minor symphony was composed in 1785; it was apparently first performed in the season of 1787 by the organization for which it was commissioned. The first American performance took place at the Brooklyn Athenaeum on 14 October 1858 in a performance by the Brooklyn Harmonic Society directed by Carl Prox. The symphony is scored for one flute, two oboes, two bassoons, two horns, and strings.

Paris was one of the most vigorous musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living a quiet but very busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Esterháza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer probably did not even know about them, and he certainly never realized a cent from any Parisian publications of the 1760s. It wasn't long before his works sold so well that unscrupulous publishers did not hesitate to bring out works by other composers under the name of Haydn. The most brazen such case consisted of a set of six string quartets by Pater Romanus Hoffstetter; the publisher Bailleux simply deleted the true composer's name and engraved the quartets as Haydn's. They have long been published, played, and recorded as "Haydn's" Opus 3.

This popularity continued through the 1770s and into the 1780s. Haydn learned in a letter from the director of the Parisian *Concert Spirituel* that his *Stabat mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (all of the works published in earlier years had reached Paris through "unofficial" channels—as copies of copies). In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of Parisian Freemasons called *Le Concert de la Loge olympique*. The concertmaster of the organization, Chevalier Saint-Georges, wrote to Haydn to offer the sum of 25 louis d'or per symphony, with an additional sum of 5 louis for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies, conventionally numbered 82 to 87,

Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted and taken up by the rival organization, the *Concert Spirituel*, as well.

Practically all of the nicknames attached to various Haydn symphonies originated in the nineteenth century and have no authentic basis in the composer's conception. Probably the only useful purpose they serve is to provide a convenient—if often silly—tag to label a few of the dozens of symphonies in Haydn's enormous output: it is easier to refer to *La Poule* or *The Hen* than "Symphony No. 83 in G minor." At the same time, the nickname syndrome may well have contributed to the decline of Haydn's popularity during the Romantic era, when serious music was *serious*, witty music was *witty*, and never (heaven forbid?) should the twain be mixed up. To find an urgently expressive, forward-pressing, even dramatic G minor symphony movement that suddenly brings in an oboe theme reminiscent of a clucking hen (hence the nickname) smacks of the tongue-in-cheek. The Victorians did not take kindly to those who seemed to be making fun of high art, whose principal purpose (they were confident) was to elevate mankind. And so Haydn—or at least such works as this—came to be rated as little more than sophomoric pranks. But Haydn's world was far more

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encompassing than that of the captious Victorians, and he could conceive of a musical universe that allowed these diverse ideas not only in the same movement, but even in alternating phrases. Indeed, he proceeds to take us to that universe in his development section, before returning home by means of a hushed and mysterious treatment of the striking opening theme. The first movement ends in G major and bids farewell to G minor forever.

The Andante starts off normally enough: a pleasant little melody repeated to engineer a modulation to the dominant. But now Haydn plays a trick that has not been surpassed even by the overtly prankish Peter Schickele in his alter ego as P.D.Q. Bach: after a loud downward scale in the new key, the second violins and violas begin what is clearly the accompaniment to the new theme. But there is no theme—the accompaniment just keeps going on, getting softer and softer! An outburst from the full orchestra recalls the forgetful composer to attention, and he dutifully completes the cadence and begins a new tune. Like any genuine wit, Haydn knows that such a joke can work only once. When he comes to the same passage in the recapitulation, he cuts an entire measure out of the “empty” accompaniment phrase.

No dance should have been more characteristic of Paris than the minuet before the Revolution, but in his third movement, Haydn seems determined to offer a rustic Austrian Ländler to his French audience. The finale, with its racing, joyful 12/8 time, is as far emotionally from the opening of the symphony as one can imagine.

—Steven Ledbetter

Max Bruch

Violin Concerto No. 1 in G minor, Opus 26

Max Karl August Bruch was born in Cologne, Germany, on 6 January 1838 and died in Friedenau, near Berlin, on 20 October 1920. His violin concerto in G minor was composed in 1865-66 and received its first performance in Koblenz on 24 April 1866, the composer conducting. O. von Königsłow was the soloist. The American premiere took place at the New York Academy of Music on 3 February 1872 under the direction of Carl Bergmann; Pablo Sarasate was the soloist. In addition to the solo violin, the score, which is dedicated to Joseph Joachim, calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied upon to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odyseus* (a cantata built of scenes from Homer), *Achilleus*, and a setting of Schiller's *Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral

pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos, especially for the G minor violin concerto that was one of his earliest successes and remains the most frequently performed of all his works. Possibly he was too concerned to write "accessible" music to compose a great deal that would retain its interest over the stylistic changes of a century. He was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, composed something more than that), which might be well made but did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular in fact that it is often referred to simply as "the Bruch concerto," though he wrote two others for violin, both in D minor.

The first movement is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude," and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big

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orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat minor, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—S.L.

Claude Debussy

Ibéria

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on 22 August 1862 and died in Paris on 25 March 1918. He composed *Ibéria* in the years 1906-08, completing the score on 25 December of the latter year. Gabriel Pierné conducted the orchestra of the Concerts Colonne in the premiere, which took place in Paris on 20 February 1910. *Ibéria* is scored for three flutes (third doubling second piccolo), piccolo, two oboes and English horn, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, snare drum, castanets, xylophone, celesta, cymbals, chimes, two harps, and strings.

After completing his opera *Pelléas et Mélisande*, which is all hints and subtleties, pastel shades and mists, Debussy was eager to move into a different mode, to compose livelier, more outgoing music. The years following *Pelléas* were busy, seeing the composition of *La Mer*, the *Danse sacrée* and *Danse profane*, the two books of *Images* for piano, and the triptych entitled *Images* for orchestra, of which *Ibéria*—itself a triptych—is the second panel. These were the years in which Debussy began to become voguish; Pierre Lalo noted in 1906, "The Debussyist religion has replaced the Wagnerian religion." His popular success, however, was short-lived. Debussy's constant search for new paths, though enormously fruitful to his fellow composers, outstripped the willingness of his audiences to follow much beyond *La Mer* and *Ibéria*, so that, just as his health was beginning to decline with the first signs of the cancer that was eventually to prove fatal, he was also starting to lose the audience that had so recently discovered him.

The orchestral *Images* started in Debussy's mind as a set of works for two pianos, obviously intended as a counterpart to the *Images* for piano. In September 1905 he wrote to his publisher Durand, "I am now going to complete as quickly as possible the *Images* for two pianos." This alone would not identify the works in question, but on 9 July 1906 he wrote, "I hope to have finished *Ibéria* next week and the two other pieces in the

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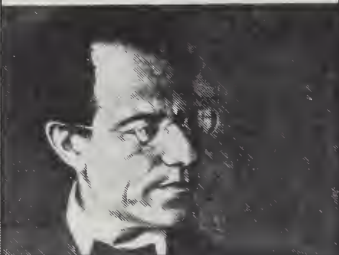
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course of the month." This can only refer to the piano version of *Ibéria*, since the orchestral score was still more than two years from completion.

As published, the orchestral *Images* consists of three pieces: *Gigues*, *Ibéria*, and *Rondes de printemps*. The order, however, is purely arbitrary, not reflecting the order of composition. *Ibéria*, which came first, is further subdivided into three sections, reflecting aspects of Debussy's imaginative picture of Spain. Like Bizet, whose *Carmen* so richly evokes the Spanish scene, Debussy knew his Spain only by way of literature and art, though he did study the collections of Spanish folk music assembled by Felipe Pedrell. Still, he did not quote any actual folk tunes in his "Spanish" score, but rather recreated the imagined "feel" of a day in Spain. So successful was he in this respect that *Ibéria* is widely regarded as the finest "Spanish" music ever written, even by native Spanish composers like Manuel de Falla, who found here the way to treat their own cultural heritage in music. Debussy did, in fact, spend one lone afternoon in Spain, crossing the border just long enough to watch a bullfight at San Sebastian. Falla, in a 1920 article about Debussy's contribution to Spanish music, hypothesized:

He remembered, however, the light in the bull-ring, particularly the violent contrast between the one half of the ring flooded with sunlight and the other half deep in shade. The *Matin d'un jour de fête* (*Morning of a day of festa*) from *Ibéria* is perhaps an evocation of this afternoon spent just over the French frontier. But this was not the Spain that was really his own. His dreams led him farther afield and he became spellbound by an imaginary Andalusia. We have evidence of this in *Par les Rues et par les chemins* (*By the streets and by the paths*) and *Parfums de la nuit* (*Perfumes of the night*) from *Ibéria*.

Debussy plays with the full orchestra in all its richness and variety, suggesting Spain in the characteristic melodic and rhythmic turns, in actual Spanish instruments (such as the castanets heard already in the opening measures), or imitations thereof (such as the violins-turned-



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guitar in the last movement, where the players are specifically told to place the instruments under the arm in traditional guitar position while they pluck the strings). The first movement is built of a series of brief ideas that weave in and out like fragments of songs half-heard while passing from street to street. The central nocturne is sultry and laden with suppressed passion. But Debussy avoids a cheap erotic climax. Instead he links the movement directly to the final "festa," in a transition from night to day of which he was particularly proud (Debussy to his friend André Caplet after rehearsals were underway for the premiere: "You cannot imagine how naturally the transition from *Les Parfums de la nuit* to *Le Matin d'un jour de fête* is achieved. It sounds like music which has not been written down! And the whole rising feeling, the awakening of people and of nature. There is a watermelon vendor and children whistling—I see them all clearly."). The last movement is replete with splashes of one thing and another—the composer called them "realities"—thrown out in a display of seemingly incoherent energy, brilliantly lighted throughout by the masterful treatment of the orchestra.

We can defer once more to Manuel de Falla, to whom *Ibéria* was a guide and textbook, perhaps the most satisfying piece of "Spanish" music hitherto composed:

A sort of *Sevillana*, the generating theme of the work, suggests village songs heard in the bright scintillating light; the intoxicating magic of the Andalusian nights, the light-hearted holiday crowds dancing to chords struck on guitars and *bandurrias*—all these musical effects whirl in the air while the crowds, as we imagine them, approach or recede. Everything is constantly alive and extremely expressive.

—S.L.

Maurice Ravel

La Valse, Choreographic poem

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. *La Valse* was composed in 1919 and 1920, based on sketches made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). The work was first performed on 8 January 1920 by the *Lamoureux Orchestra* in Paris. *La Valse* is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, timbres, crotales, two harps, and strings.

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical

depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).

The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled *Vienna*. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème chorégraphique*, and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

—S.L.

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ARTISTS

Charles Dutoit



Music director and principal conductor of the Montreal Symphony Orchestra since 1977, Charles Dutoit has made numerous guest appearances throughout the world with major international orchestras. During the past few seasons he has conducted the London Philharmonic, the Royal Philharmonic, and the Philharmonia Orchestra, the Toronto Symphony, the National Arts Centre Orchestra of Ottawa, the Philadelphia Orchestra, and four major series of concerts with the Israel Philharmonic. During the 1980-81 season Mr. Dutoit made his debut at La Scala, Milan, in a series of concerts, made his debut with the Boston Symphony Orchestra, appeared with the Berlin Philharmonic and the Pittsburgh Symphony, and returned to the Philadelphia Orchestra at the Saratoga Festival. The 1981-82 season brought debuts with the New York Philharmonic, the Cleveland Orchestra, the Cincinnati Symphony, and the St. Paul Chamber Orchestra, as well as two appearances with the Philadelphia Orchestra, a return to New York's Mostly Mozart Festival,

and a Chicago Symphony debut at the Ravinia Festival. Highlights of Mr. Dutoit's upcoming 1982-83 season include his debut with the Minnesota Orchestra, performances of *Faust* at the Royal Opera, Covent Garden, and return appearances with the Berlin Philharmonic and the Orchestre de Paris.

An exceptionally versatile musician, Charles Dutoit is also a multilingualist, speaking seven languages fluently, including his native French. He was educated at the Lausanne Conservatoire, studying four instruments—violin, viola, piano, and percussion—in addition to composition, and conducting with Ernest Ansermet, who was to prove a strong influence on his musical development. While still in his twenties, Mr. Dutoit was invited by Herbert von Karajan to work at the Vienna State Opera and then by Rudolf Kempe to be the latter's assistant with the Zurich Tonhalle Orchestra, of which he later became associate conductor. This was followed by his appointment to the associate and then artistic directorship of the Berne Symphony. Charles Dutoit has recorded for five international companies—Erato, Deutsche Grammophon, Philips, Decca, and RCA—and has been awarded both the Grand Prix du Disque and the Edison Prize. Two recent recordings—the complete *Daphnis and Chloé* of Ravel for Decca, and Stravinsky's *Petrushka* with the London Symphony for Deutsche Grammophon—have received enthusiastic and unanimous acclaim.

Shlomo Mintz



Since his 1973 New York debut at Carnegie Hall with the Pittsburgh Symphony under William Steinberg, violinist Shlomo Mintz has appeared with virtually every major orchestra in the world and with some of the great conductors of our time. Mr. Mintz first appeared in Europe in May 1976 as a replacement for Zino Francescatti, and he was immediately reengaged for a major tour the following season which included appearances with Carlo Maria Giulini, Antal Dorati, and the Berlin Philharmonic under Daniel Barenboim. Born in Russia in 1957, Mr. Mintz grew up in Israel, where he studied with Ilona Feher, who brought him to the attention of Isaac Stern. Stern recommended him for study at the Juilliard School with Dorothy Delay. Under the continuing guidance and encouragement of Mr. Stern, and with the help of scholarship grants from the America-Israel Cultural Foundation, the Juilliard School, his teacher Dorothy Delay, and the Aspen Music Festival, Mr. Mintz continued his studies in this country while at the same time establishing his extraordinary career.

The spring of 1981 saw the release

of Mr. Mintz's award-winning first album for Deutsche Grammophon: the Bruch G minor and the Mendelssohn violin concertos with Claudio Abbado and the Chicago Symphony. His solo recital recording debut has just been released, and an upcoming disc will feature the Paganini caprices. A normal season for Mr. Mintz includes appearances with such orchestras as the Vienna Philharmonic, the Berlin Philharmonic, the London Philharmonic, the English Chamber Orchestra, and the symphony orchestras of New York, Philadelphia, Cleveland, Los Angeles, San Francisco, and Detroit, under such conductors as Zubin Mehta, Claudio Abbado, Daniel Barenboim, and Antal Dorati, among others. His tremendous following in his native Israel resulted in his being



chosen by Mehta to replace an indisposed Itzhak Perlman for a performance of the Paganini D major concerto with the Israel Philharmonic. During the 1981-82 season, Mr. Mintz has continued performing with the major American orchestras, given recitals on both sides of the Atlantic, and made his New York City recital debut at Lincoln Center in April. He toured as soloist with the Israel Philharmonic in the United States, and he made two separate tours of Europe for appearances with orchestra and in recital in such cities as Rome, Florence, Munich, Vienna, and Amsterdam. This evening's Tanglewood performance marks his first appearance with the Boston Symphony Orchestra.

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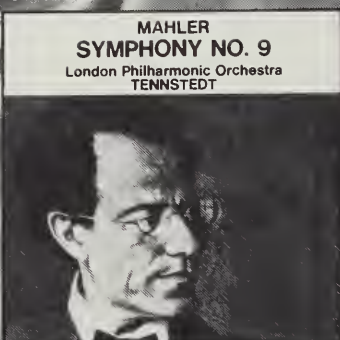
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Gustav Mahler

Adagio, from the Symphony No. 10 in F-sharp

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He did most of his work on the unfinished Tenth Symphony in the summer of 1910. Ernst Křenek prepared a full score of the first and third movements in 1924, and these sections were performed on 14 October that year in a version incorporating some additional retouchings by Franz Schalk and Alexander von Zemlinsky, with Schalk conducting the Vienna Philharmonic Orchestra. The score of the Adagio calls for three flutes (third doubling piccolo), three oboes, three clarinets, three bassoons, four horns, four trumpets, three trombones, tuba, harp, and strings.

Mahler's last years were a race against ill health, which he knew was persistently gaining on him. From the summer day in 1907 when, almost by accident, he discovered that he had a serious heart lesion caused by subacute bacterial endocarditis, Mahler's energies were turned ever more fully to composing whenever he could tear the free time away from the conducting commitments that supported him. During the summer of 1908 he composed *Das Lied von der Erde* (*The Song of the Earth*), a work that he carefully avoided calling his Ninth Symphony out of a superstitious fear that no composer after Beethoven could live beyond a "Ninth." The work composed in 1910 and called the Ninth Symphony was actually, to the composer's mind, his tenth; thus he hoped to circumvent "the limit." No sooner had he finished the Ninth than he began extensive and concentrated work on what was to be the Tenth. But it was not to be finished: at his death he left extensive sketches, but not even the fair copy of a single completed movement.

There are plenty of indications on the manuscript sketches that the Tenth-in-progress was to be an unusually personal symphony, and a very painful one at that. Mahler in 1910 was tormented by the knowledge that his greatly beloved, lively, and beautiful wife Alma was seriously considering leaving him for another man, Walter Gropius, who was on the verge of a distinguished career in architecture. She chose to stay with Mahler, who told her later that if she had left him then, "I would simply have gone out like a torch deprived of air." Through the score of the symphony, Mahler wrote personal notes of pleading and despair to his "Almschi," begging her to remain with him.

At the time of Mahler's death, it seemed unlikely that any of the music from the Tenth would ever be heard. Those who looked at the score considered it too sketchy, too incomplete. But in 1924, when the composer Ernst Křenek married the Mahlers' nineteen-year-old daughter Anna, Mahler's widow asked him to prepare a practical full score of the two movements that were most nearly complete. This he did (though others played a hand in its final form), and thus the Adagio, the most extended of the two movements, entered the repertory in a shadowy sort of way. More recently Deryck Cooke undertook to "complete" the entire symphony, by elaborating on Mahler's sketches as they stood at his death to produce a performing version. This version has by now been

performed and recorded, and it even won the approval of Alma, who heard a tape in the early 1960s and found herself moved to tears to discover "how much Mahler there was in it."

But there remains a scholarly dispute as to the ethics of second-guessing a composer's unfinished work, especially in the case of movements that were so far from completion as were some of the five movements of the Tenth. The International Gustav Mahler Society, which has edited the critical editions of Mahler's works, produced for the Tenth only a score of the Adagio which was intended to be the first movement. Editor Erwin Ratz argues (and many, including Klaus Tennstedt, agree with him) that no one could possibly "finish" Mahler's score with even remote certainty that Mahler would have done it the same way. There were simply too many cases in his life where he made sweeping changes—not to mention myriad alterations of detail—even at the last minute. As Ratz explains, "What stands on these sheets [the sketch pages] was fully

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intelligible to Mahler alone and not even a genius would be able from this stage of the work's development to divine the approach to its final shape." What we have, then, is the first movement only, which was nearest completion and is performed here in the edition that follows the readings of Mahler's manuscript as exactly as possible.

The movement is known as the Adagio (though the first fifteen measures are marked "*Andante*," becoming "*Adagio*" only in the sixteenth); it begins with a probing upbeat in the violas, questioning and wandering—a beginning that does everything but affirm the tonic of F-sharp. The main thematic material arrives in F-sharp in the first violins (marked "piano, but very warm") and becomes an urgent duet with the second violins. (It is worth remembering that, in Mahler's day, the orchestral seating plan put second violins to the front on the right-hand side of the stage—from the audience's point of view—so that this duet involved a conversation back and forth across the entire foreground of the orchestra.) The viola music from the opening recurs in developments through various keys as a questioning alternative to the warm F-sharp music. The conversation builds to a powerful climax in A-flat minor: woodwinds and brass instruments sustain full chords at maximum volume while harp and strings sweep up and down in broken-chord figurations, attempting to stem the crisis. A sustained solo trumpet holding a long high A is opposed by the second violins, then the cellos, which bring in a last recurrence of the F-sharp music, which partakes of reminiscences and fragments of all the thematic ideas before closing in a wide-spaced, gentle cadence.

—Steven Ledbetter



Gustav Mahler about 1911

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Johannes Brahms

Piano Concerto No. 1 in D minor, Opus 15

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He wrote his Piano Concerto No. 1 in 1858, using some material that goes back as far as 1854 and that was originally intended for other purposes and designs. With Joseph Joachim conducting, Brahms himself played the first performance on 22 January 1859 in Hanover. The first American performance was given on 13 November 1875 by Nannetta Falk-Auerbach, with Carl Bergmann (a former conductor of the Boston Germania Orchestra and of the Handel and Haydn Society) leading the New York Philharmonic. Besides the piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Pörtschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on 22 December 1857. Four years earlier, on 28 October 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths*:

. . . I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms . . . and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On 27 February 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindness, friendship, and gratitude were transmuted into the condition of being passionately in love with this

gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we now know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of those years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me . . . I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony



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and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beethoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").

Joachim to Brahms, 4 December 1856:

I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation . . . I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.



Johannes Brahms

Brahms to Joachim, 12 December 1856:

So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary . . . Scold and cut all you want.

Brahms to Joachim, early January 1857:

You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over . . . Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not . . . I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner? . . . Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, 12 January 1857:

Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation [There follow several pages of detailed criticism of the harmonic structure and some

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questions about the scoring.] . . . A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. *But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.*

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857, he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration . . . I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second one will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony—that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Klaus Tennstedt



In the fall of 1983, Klaus Tennstedt becomes music director and principal conductor of the London Philharmonic Orchestra, succeeding Sir Georg Solti and Bernard Haitink as the head of this prestigious ensemble. Born in Merseburg, Germany, in 1926, Mr. Tennstedt studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became concertmaster at the Municipal Theater in Halle/Saale, later becoming the theater's main conductor. In 1958 he became general musical director at the Dresden Opera, and in 1962 he became director of the State Orchestra and Theater in Schwerin. During this period, Mr. Tennstedt was guest conductor with the Leipzig Gewandhaus, the Dresden Philharmonic, the Dresden Staatskapelle, the Berlin Radio Symphony (RIAS), the Brno Philharmonic, and the Comic Opera of Berlin. In 1971 he left East Germany for Sweden, where he was engaged at the Stora Theatre in Goteburg and the Swedish Radio in Stockholm, and became general music director of the Kiel Opera. Since that time he has been guest conductor with the major orchestras of Europe, including the

Bayerischer Rundfunk, Bamberg Symphony, London Symphony, Orchestre de Paris, the Israel Philharmonic, and the Rotterdam Philharmonic. He was music director of the NDR Symphony in Hamburg until March 1981.

Mr. Tennstedt is a regular guest conductor with the Berlin Philharmonic, with which he has begun a major series of recordings for EMI, including the Mendelssohn *Italian* Symphony, the Third and Fourth Schumann symphonies, and the Bruckner Fourth. For the last several seasons he has been a principal guest conductor of the London Philharmonic, and his complete Mahler symphony cycle with that orchestra for EMI already includes Nos. 1, 2, 3, 5, 7, and 9, and the Adagio from the Tenth. Several of Mr. Tennstedt's recordings, including the Third, Fifth, and Ninth of Mahler's symphonies, and the coupling of Mendelssohn's and Schumann's Fourth symphonies, have received important international awards.

Klaus Tennstedt made his United States debut with the Boston

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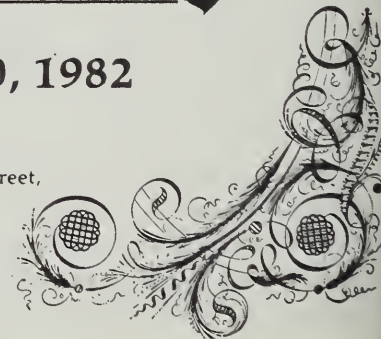
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Symphony Orchestra in December 1974, following his North American debut with the Toronto Symphony Orchestra. Since then, he has appeared with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony, Detroit Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, National Arts Centre Orchestra of Ottawa, and Montreal Symphony. He is currently principal guest conductor of the Minnesota Orchestra. Mr. Tennstedt has made frequent return appearances with the Boston Symphony Orchestra, most recently for music of Strauss, Beethoven, Mozart, and Bruckner in two Symphony Hall programs this past March.

Garrick Ohlsson



Internationally recognized as one of the foremost pianists of his generation, Garrick Ohlsson performs regularly with the leading orchestras and in the major music centers of North America and Europe. Mr. Ohlsson's 1982-83 season includes three separate tours of Europe, performances with the orchestras of Boston, Toronto, Houston, Atlanta, Cincinnati, Minnesota, Montreal, Baltimore, and Washington, and recitals in New York, Toronto, and at Tanglewood. Mr. Ohlsson's recent appearances have included the Chicago Symphony, the New York Philharmonic, and the Royal Philharmonic of London, the Zurich Tonhalle, the Leipzig Gewandhaus, the Dresden Staatskapelle, the Berlin Radio Orchestra, and performances in the cities of Prague, Copenhagen, Rome, and Hamburg. Frequently touring to the Far East, Mr. Ohlsson has performed in Japan and Korea; in June 1983 he returns to Japan for six performances there. In addition to his performances as soloist with orchestra and in recital, Mr. Ohlsson also appears each season in recital with the renowned violinist Miriam Fried. The 1980-81

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season marked the tenth anniversary of his prestigious first prize at the Chopin International Piano Competition in Warsaw; he is the first and only American ever to win this honor, which brought invitations to perform around the world, including a debut with the Philadelphia Orchestra under Eugene Ormandy and a White House command performance. Mr. Ohlsson has recorded more than a dozen albums for Angel; his most recent releases are the Brahms First Piano Concerto with Klaus Tennstedt and the London Philharmonic, and a two-record set of the Chopin nocturnes.

Now in his thirties, Garrick Ohlsson began piano lessons at age eight in his home town of White Plains, New York. Though his choice of career was never in doubt, he was strongly attracted to such diverse fields as mathematics and simultaneous translating (he speaks German, Spanish, French, Italian, Swedish, and a little Polish). At the age of thirteen he was accepted as a student at the Juilliard School, where his teachers were Sasha Gorodnitzki and Rosina Lhevinne. Other pedagogues have included Tom Lishman at the Westchester Conservatory, Olga Barbini (a disciple of Claudio Arrau), and, now, Irma Wolpe, the person to whom he goes "for new ideas." Besides winning the Chopin Competition, Mr. Ohlsson has also won first prize at the Busoni Competition in Italy and at the Montreal Piano Competition. Mr. Ohlsson first appeared with the Boston Symphony Orchestra at Tanglewood in 1971; he returned most recently for Symphony Hall appearances in January 1981.



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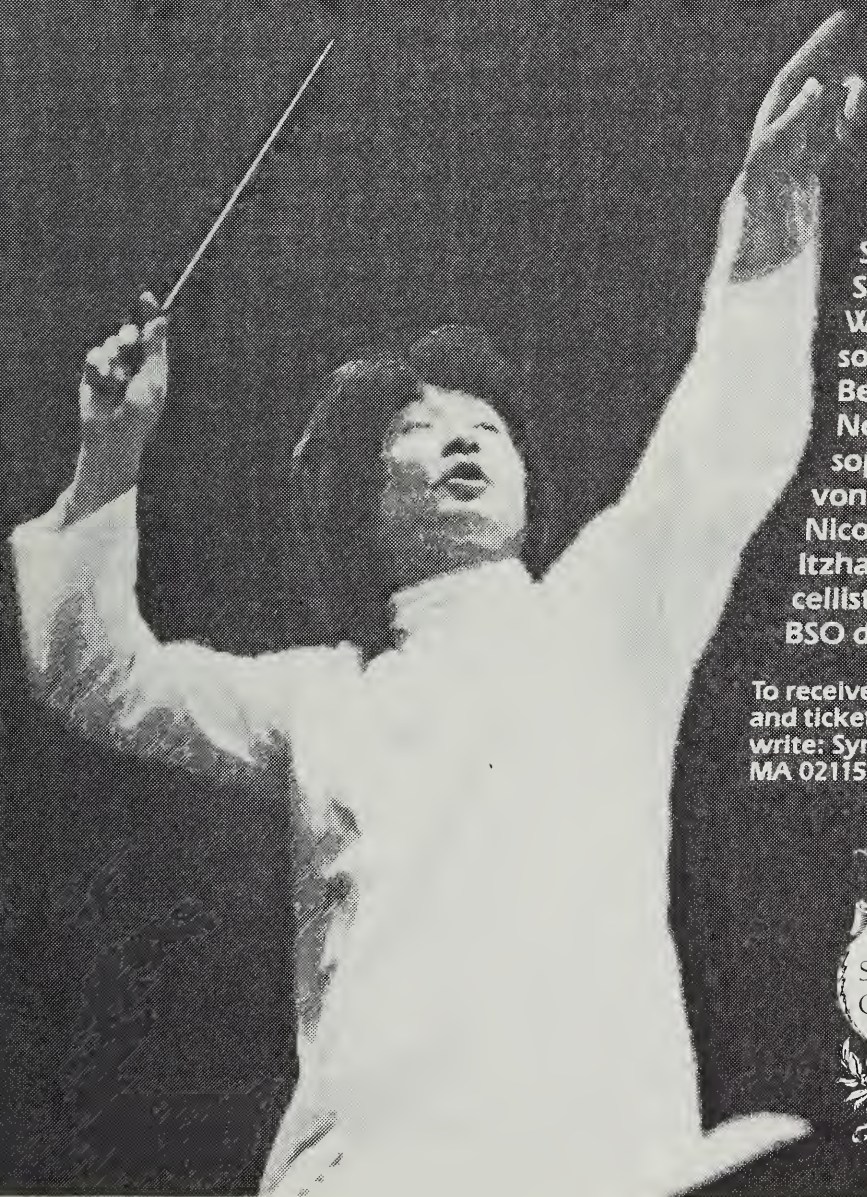
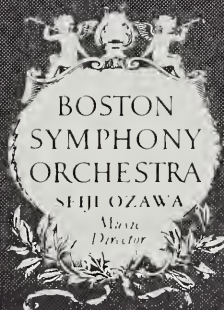
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The New Jacob's Pillow

broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude"

concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Berkshire

Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as



Serge Koussevitzky

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at 9:00 on WCRB 102.5 FM.

Honeywell

instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966,

educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

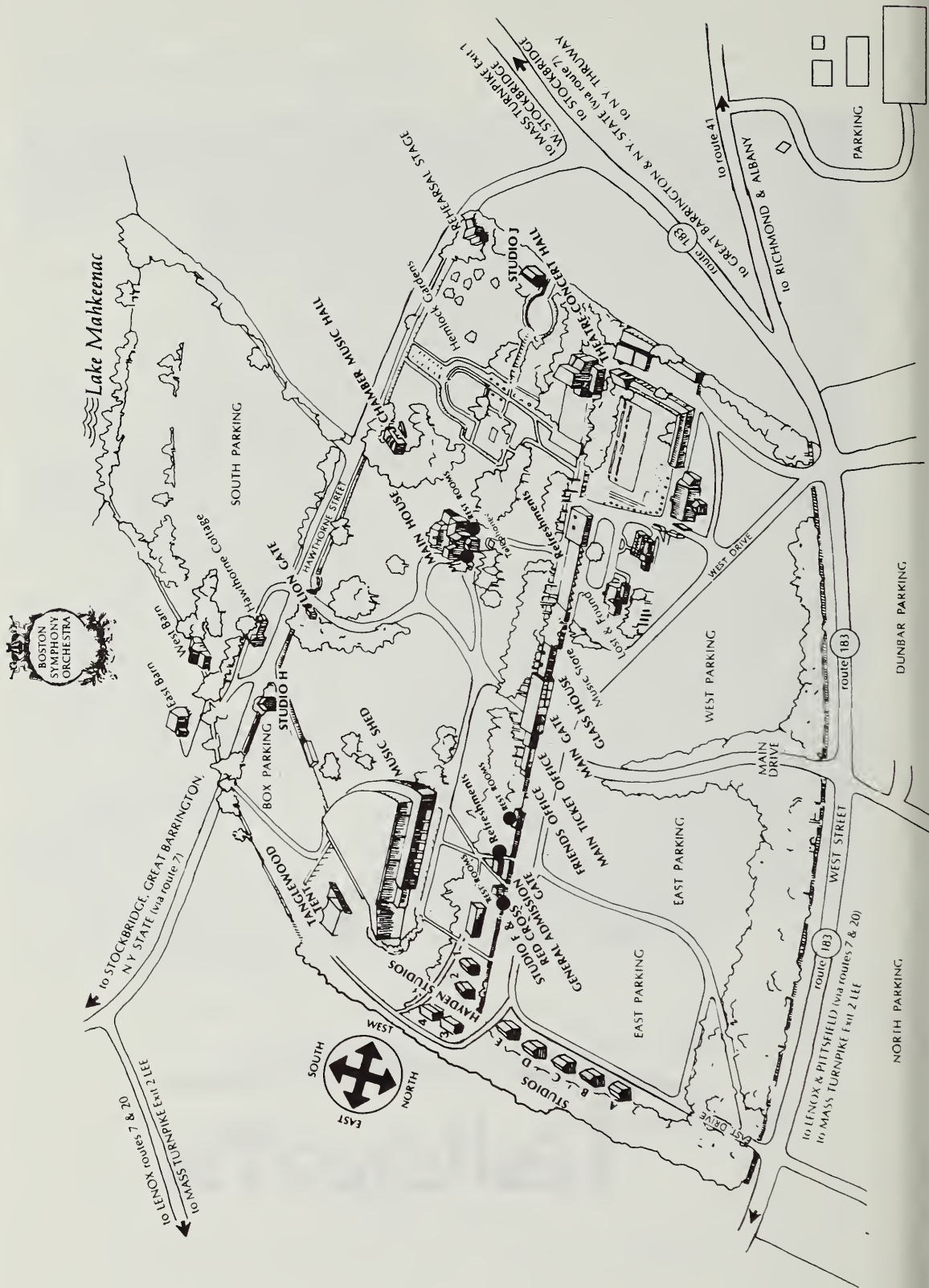
Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

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TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is \$5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the
Berkshire Music Center at Tanglewood are funded in part by the
National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco

Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to

appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos

with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva*, both works commissioned by the Boston Symphony Orchestra for its centennial, for future release on Hyperion records.



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The Boston Symphony Orchestra would like to offer you a permanent place in the Shed at Tanglewood, along with the masters of great music.

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For further information, please contact the Friends' Office, Tanglewood, Lenox, Massachusetts 01240; telephone (413) 637-1600



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1981/82**

First Violins

Joseph Silverstein
*Concertmaster
Charles Munch chair*
Emanuel Borok
*Assistant Concertmaster
Helen Horner McIntyre chair*
Max Hobart
*Robert L. Beal, and
Enid and Bruce A. Beal chair*
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Alfred Schneider
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Violas

Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses

Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes

Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair
Paul Fried

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Timothy Morrison

Trombones

Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp

Ann Hobson Pilot

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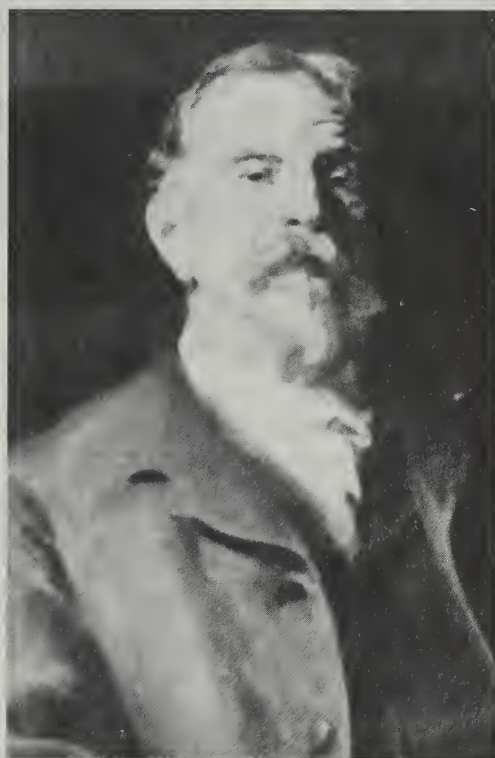
A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The

character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in



Henry Lee Higginson

1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with

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the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first

time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded

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TANGLEWOOD— YOU CAN TAKE IT WITH YOU...

Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.



Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also

expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected \$115,000 to more than \$16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Georg Henschel and the Boston Symphony Orchestra

BRAVO, BUSINESS!

**"Presidents at Pops"
succeeds to the tune of \$405,000**

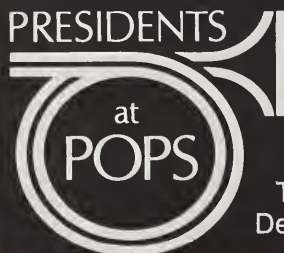


The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised \$405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983

Presidents at Pops Concert Tuesday, June 21, 1983

Don't miss the opportunity to participate in next year's festivities with John Williams and the Boston Pops as they salute the business community with the 1983 "Presidents at Pops" program.



To place company reservations, please contact: Chet Krentzman, President, Advanced Management Associates; J. P. Barger, President, Dynatech Corp.; Mal Sherman, Executive Vice President, Zayre Corp.; Vincent O'Reilly, Managing Partner, Coopers & Lybrand; Leo L. Beranek, Chairman, BSO Resources Committee; Lewis Dabney, Trustee, Yankee Publishing Foundation; or Joe Hobbs, Director of Development, Symphony Hall, phone: 266-1492.

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Schedule of Events



Symphony Hall Boston

Fri., Nov. 5 at 8
**MAURICE ANDRE &
ORCHESTRE
PHILHARMONIQUE
DE FRANCE***

Marc Soustrot, Conductor
Maurice Andre, Trumpet
Bernard Soustrot, Trumpet
BERLIOZ 'Benvenuto Cellini' Overture
DUKAS Sorcerer's Apprentice
ALBINONI Concerto for two trumpets
HUMMEL Concerto in E flat for trumpet
SAINT-SAENS Symphony No. 3 'Organ'

Fri., Jan. 21 at 8
**SCOTTISH CHAMBER
ORCHESTRA**

Sharon Robinson, Cellist
Jaime Laredo, Violinist & Conductor
ARRIAGA Symphony in D
FAURE Elegie for Cello & Orchestra
TCHAIKOVSKY Variations on a
Rococo Theme for Cello, Op. 33
MOZART Violin Concerto No. 3 in G
MOZART Symphony No. 35 'Haffner'

Fri., Feb. 4 at 8
MINNESOTA ORCHESTRA

Garrick Ohlsson, Pianist
Neville Marriner, Conductor
MOZART Overture to the Marriage
of Figaro
GRIEG Piano Concerto in A Minor
BRAHMS Symphony No. 2

Fri., Feb. 25 at 8
SHERRILL MILNES

World's foremost operatic baritone
in first Boston recital.

Fri., March 18 at 8
**STAATSKAPPELLE
DRESDEN***

Herbert Blomstedt, Conductor
ZIMMERMAN Sinfonia Come Un
Grande Lamento
STRAUSS Death and Transfiguration
BEETHOVEN Symphony No. 3 'Eroica'

Sun., April 10 at 7:30
Tribute to Sir Benjamin Britten
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Sat., Jan. 22 at 8
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SAINT-SAENS Symphony No. 3 'Organ'

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STRAVINSKY Suite from 'The Firebird'

Thurs., Dec. 9 at 8
THE WAVERLY CONSORT
'The Christmas Story'

Sun., Dec. 26 at 8
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FAURE Elegie for Cello, Op. 24
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Rococo Theme for Cello, Op. 33
MOZART Violin Concerto No. 3 in G
MOZART Symphony No. 35 'Haffner'

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GRIEG Piano Concerto in A minor
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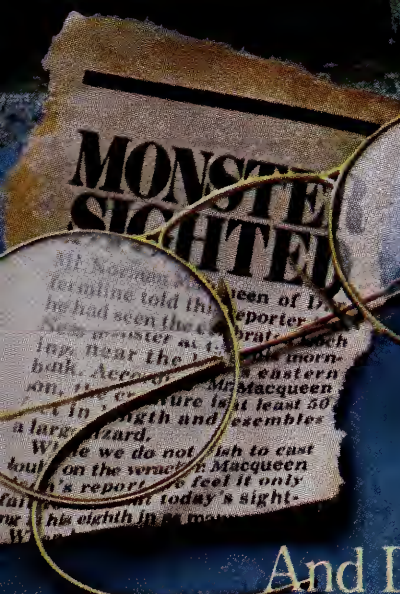
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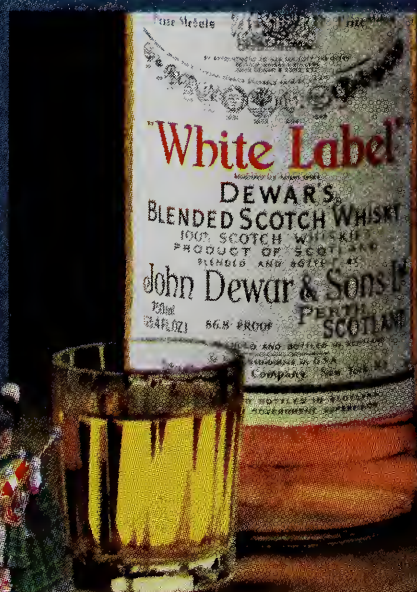


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Weekend Prelude

Friday, 20 August at 7

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Rondo

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Full fathom five
The cloud-capp'd towers
Over hill, over dale

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DEBUSSY
RIMSKY-KORSAKOV

Sonata in G, K.13
Clair de lune
Flight of the Bumble Bee

D'ORLEANS/DEBUSSY

Trois Chansons
Dieu qu'il la fait bon regarder
Quand j'ai cuy le tabourin
Hiver vous n'etes qu'un villain

HAMMERSTEIN/KERN

All the things you are

TRADITIONAL

Country dances

Unless otherwise noted, all arrangements are by Ward Swingle.

Notes

Probably from time immemorial musicians have invented nonsense syllables when attempting to render an instrumental tune with the voice; we all quite naturally give out with a *tum-te-tum* or a *da-da-da* in such circumstances. This ancient informal tradition became formalized—even to the extent of being given a name—in the 1920s, when jazz musicians, notably Louis Armstrong, took to singing jazz solos with syllables that articulate the melody and phrasing and give it a special character. This technique is called scat singing. It is said to be derived from the west African practice of singing percussion patterns by assigning fixed syllables to a rhythm, but musicians like Ella Fitzgerald and Sarah Vaughan have elevated what may have been merely a pedagogical device into high art.

Scat singing was always identified solely with jazz until the original Swingle Singers produced a record entitled “Bach’s Greatest Hits” in the 1960s with scat versions of a number of well-known fugues and other purely instrumental music that might have seemed unsuitable for such treatment. The success of that record—both in sheer high spirits and in its manner of shaping and articulating Bach’s music with a new technique—led to similar treatment of other music as well. The vocal virtuosity of the Swingle Singers also led composers like Luciano Berio to conceive works especially for their talents.

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The instrumental works treated here in vocal performances include one of Bach's most popular fugues, the G minor organ fugue, an early sonata by Domenico Scarlatti, and music by Mozart. All of these works were composed at a time when music was conceived in independent lines, each comprising an entity in itself. This sort of music works ideally in vocal adaptations, since the voice is a linear instrument. The romantic composers often thought in terms of harmony or color, and not line *per se*, so adaptations of their music might seem less obvious choices. Debussy's *Claire de lune* was an early piano composition by that composer that continues to rank as one of his best-known pieces; for all its popularity, it is an extraordinarily refined composition as well. *The Flight of the Bumblebee* comes from an opera—Rimsky-Korsakov's *Tale of Tsar Saltan, of his son the famous and mighty hero Prince Gvidon Saltanovich and of the beautiful Swan Princess*, usually called *Tsar Saltan* for short. The opera was composed in 1899 and 1900; its most famous excerpt depicts a bee's buzzing with a perpetual-motion figure whirring round and round in a limited vertical space.

No composer to whom English is a native language can avoid being touched by Shakespeare, and a good many of them have essayed settings of the songs from the bard's plays, sometimes as concert pieces, sometimes for inclusion in dramatic performances. Of the Vaughan Williams settings to be performed here, "Full fathom five" and "The Cloud-capp'd towers" come from *The Tempest*, "Over hill, over dale" from *A Midsummer Night's Dream*.

Claude Debussy wrote only one work for unaccompanied chorus, settings of three poems by the fifteenth-century soldier and poet Charles, Duke of Orleans. Charles was captured by the English at the battle of Agincourt in 1415 and was held captive in England for a quarter of a century, until he was ransomed in 1440; he spent the rest of his life writing poetry rather than waging war. Debussy's three songs deal with time-honored subjects: The first: "God, how beautiful you have made her to look at, fair and gracious; her beauty continually renews itself; I know of no woman on either side of the ocean as perfect as she. Thinking of her is a dream." The second: "When I hear the drum to call us out a-Maying, I don't lift my head from the pillow. I say, It is too early; I'm going to sleep a bit longer." And the last: "Winter, you are but a villain; summer is pleasant and gentle, with fields adorned with flowers. But you, Winter, are full of snow, wind, rain, and hail. I would like to exile you forever. Not to mince words, Winter, you are a villain!"

Jerome Kern's last Broadway show, *Very Warm for May*, with book and lyrics by Oscar Hammerstein II, opened out of town in the fall of 1939 to generally favorable reviews. Then an overbearing producer decided to make the show bear his own imprint; he demanded changes that gutted the plot and generally made nonsense of the evening. When the show came to Broadway on 17 November 1939, the critics tore it apart, and it closed soon after. But everyone agreed that there were splendid songs, and not a few agreed that "All the things you are" was perhaps the finest song—and one of the most daring musically—ever written for the Broadway stage.

—Steven Ledbetter



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Friday, 20 August at 9

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HAYDN Symphony No. 95 in C minor
 Allegro
 Andante cantabile
 Menuetto
 Finale: Vivace

PROKOFIEV Piano Concerto No. 3 in C, Opus 26
 Andante—Allegro
 Theme (Andantino) and Variations
 Allegro ma non troppo

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 From Dawn till Noon on the Sea
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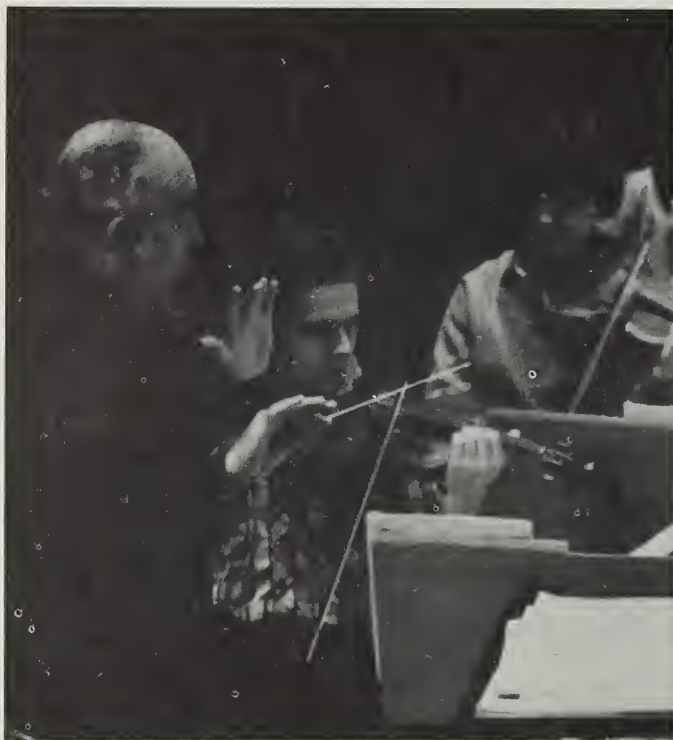
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NOTES

Joseph Haydn

Symphony No. 95 in C minor

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed this C minor symphony in London in 1791. The first performance took place during Haydn's London season in that year, though the exact date has not been determined. The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Haydn's Symphony No. 95 in C minor is the odd one out in any list of the twelve great symphonic works composed for an ecstatically receptive London audience that welcomed the composer on his two visits to England. And it is exceptional in so many respects that we may assume that Haydn was explicitly aiming to strike a chord different from that of his more recent works. That this minor-mode symphony remained the sole example of its type among the London works almost certainly suggests that Haydn's audiences were less interested in his minor-key creations than in the incomparable wit of the works in major keys. All twelve of the London symphonies were published in arrangements for piano trio, intended for home music-making, soon after the first performance of the work. While the other symphonies were reprinted so often that the engraved plates started to wear thin, the C minor symphony in its trio arrangement was never reprinted. Clearly this symphony was the slowest seller of the lot. And, apparently as a result, Haydn never tried this particular approach again.

Besides being the only one of the twelve London symphonies to appear in a minor key, it is also the only one to be lacking a slow introduction. The two facts are probably related. Haydn had found that the presence of a slow introduction before heading off into a major-key Allegro that bubbled with wit and good humor had the effect of lending greater breadth to the whole, especially if—as often happened—the introduction raised doubts about the eventual key of the movement to follow, doubts that could be resolved with a smile when the main Allegro began. In such situations, the brilliance of the Allegro could counterbalance the seriousness of the introduction, and balance—to the classically-minded composer—was a value of prime importance.

A movement in the minor mode, though, is automatically more intense and formal than one in the major, so a slow introduction would most likely be considered extreme, and hence inappropriate. Haydn's opening is a bold one—an impressive gesture tossed off fortissimo and followed by a full measure of silence. The answer to this gambit is a softer phrase that climbs progressively until it closes in a repetition of the opening gesture, which breaks up into its component parts; these begin to function as a contrapuntal element, in which guise we will hear a great deal of them. Following the modulation to the expected key of E-flat, the strings introduce the second subject; upon its repetition by bassoons and second violins, the flute and first violins add a rising scale fragment as

countermelody before yielding entirely to the energy of an extended passage in triplets. The development section works out the implications of the contrapuntal materials so seamlessly that we almost pass by the return to the home key unnoticed, especially because Haydn this time allows the opening gesture to be extended sequentially as if it were yet another phase of development. Only when the softer second phrase enters exactly as it had at the opening are we certain that the recapitulation is underway. The restatement of the secondary material requires a change of mode to C major. Haydn enriches the passage with new orchestral colors, particularly in assigning the countermelody (at the second statement) to a solo violin; this was an afterthought, added probably during rehearsals in London. Until very recently, published editions of the score omitted that violin line (for over a century these last twelve symphonies of Haydn circulated in unreliable, error-ridden versions), but it has now been firmly and correctly reestablished.

The slow movement is one of Haydn's variation forms that also hints at the rondo. The unexpected highlighting of the solo cello in the first variation paves the way for the still more striking cello solo in the Trio of the third movement. The minuet is mostly in a powerful C minor, which allows the C major of the Trio to shine all the more resplendently. Haydn clearly knew that he could count on the principal cellist of his London orchestra to rise to this occasion, or he would not have dared to write so exposed a solo part. The last movement makes no attempt to retain the C minor darkness and energy of either the first or third movements. It begins, in fact, with a brilliant and spacious C major theme predestined for contrapuntal treatment. Only after the final restatement of the opening idea does Haydn slip into a stormy C minor, but before long the smiling character of the movement disperses the clouds for a sunny coda.

—Steven Ledbetter



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Sergey Prokofiev

Piano Concerto No. 3 in C, Opus 26

Sergey Sergeyevich Prokofiev was born at Sontsovka, Government of Ekaterinoslav, Ukraine, on 23 April 1891 and died at Nikolina Gora near Moscow on 5 March 1953. He completed the Third Piano Concerto in 1921 and himself played the solo part in the premiere, which was given on 16 December of that year by the Chicago Symphony Orchestra conducted by Frederick Stock. The composer was soloist at the first performance by the Boston Symphony Orchestra, on 29 January 1926; Serge Koussevitzky conducted. Besides the piano soloist, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.

By definition the creator's art is less ephemeral than the interpreter's, and over the past half-century the music of Prokofiev has substantially insured him to posterity as a composer. But it is perhaps significant and certainly not untoward to note that, like several of the most hallowed figures in ages past, Prokofiev was the salesman *par excellence* of his own piano concertos. Specifically as to No. 3, he personally sold it to the United States.

Notwithstanding the lofty heights to which he attained as a symphonist, moreover, Prokofiev's innermost sentiments may be said to repose in the music he wrote for his own instrument—and originally for his own execution. In much the same fashion as Mozart, Beethoven, Brahms, Chopin, and other such tandem geniuses, Prokofiev's aesthetic unquestionably found its expressive way at the keyboard. It was to be a meandering way, but in retrospect it can be traced throughout its halting growth in a long list of piano works beginning, appropriately, with the sonata catalogued as Opus 1 (1907-1909), and ending with the revised version of No. 5 (sometimes called the "Tenth Sonata"), which dates from the year of the composer's death.

In a study of the complete sonatas (Nos. 3 and 4 came just prior to the Opus 26 Concerto; No. 5 followed it by two years), the present writer once concluded of the earlier ones that they represent "the informative, reluctantly romantic Prokofiev . . . a kind of would-be Schubert in whose music the typical extremes of yearning and exuberance were as omnipresent, thinly disguised, as the malicious irony that bound them. Any political inferences as to the latter would be risky. Stylistic trademarks tend to be personal rather than proletarian, [no matter] the internal struggles of Russia during the seminal decade . . . all of these works cry out *Epater le bourgeois!* But the voice is unmistakably Prokofiev's own."

After some years of reflection the foregoing appraisal still seems to have a measure of validity, and it is cited with a view to putting into perspective as neatly as possible the crowded background of the first three concertos. (By extension it is relevant also to the later ones—although the Fourth, a special case, was not to follow for another decade.)

After graduating from the St. Petersburg Conservatory at eighteen, and already recognized as an *enfant terrible* of heroic pianistic talent if not yet as a composer worth taking seriously, Prokofiev had spent five post-

graduate years in advanced study with the celebrated Annette Essipova, pedagogical heiress to Leschetizky, meantime completing further courses at the Conservatory and composing constantly. This interregnum ended in 1914, ominously coincident with the outbreak of World War I. (The ripples from Sarajevo soon enough reached Russia, but as the only son of a widow the composer was exempt from military service.) By this time Prokofiev had made a mark on musical St. Petersburg; he was not accepted, exactly, but he was certainly not ignored. His every appearance touched off further controversy.

Controversy escalated to *scandale* in 1913, when Prokofiev leaped to international notoriety with the introduction of his Second Piano Concerto at Pavlovsk (a suburb of St. Petersburg—the latter, incidentally, was to become known as Petrograd a year later; it has been Leningrad since 1924). With one notable exception, the critics were aghast. The *Peterburgskaya Gazeta* described the new work as “a cacophony of sounds having nothing whatever in common with genuine music.” But the reviewer of *Rech* got the message. With extraordinary prescience, Vyacheslav Karatygin reported the premiere in these prophetic words. “The public hissed. This means nothing. Ten years from now it will atone for last night’s catcalls by unanimously applauding a new composer with a European reputation.”



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Of course Karatygin was wrong about the time this would take. By 1915 the *Rech* critic was vindicated. In the interim Prokofiev had won the powerful advocacy of Serge Koussevitzky, of Alexander Siloti, of the impresario Diaghilev. "Only three years ago," *Rech* commented, "most of our music lovers saw in Prokofiev's compositions merely the excesses of a mischievous anarchism that threatened to upset the whole of Russian music. Now they won't let him leave the stage before he has played innumerable encores." Even the arch-conservative Russian Musical Society performed the Second Concerto. No one hissed. By then Prokofiev was a force not to be denied, and his fame increased apace—until the Revolution of 1917 marked a turning point in his career as it did in the history of the world.

The Third Piano Concerto was sketched that fateful winter. Because the overthrow of Tsarism and its immediate consequences marked a definite change in the direction of Prokofiev's development, it behooves us to look (perforce superficially) at the influences to which he was subject between 1917 and 1921, when he completed this score. To state it bluntly, the "change" was a sea change, and the influences were geographic.

Prokofiev was anything but a Marxist in those years. "Immersed as I was in art," he wrote later, "I did not have a clear idea of the scope and significance of the October Revolution. . . ." What he *did* know was that Russia had become an unhealthy place for composers. He wanted out. And the country that appealed to him above all was America. When the People's Commissar of Education attended the premiere of the *Classical*



Sergey Prokofiev

Symphony (Petrograd, 21 April 1918) and sought out Prokofiev to express his admiration, the composer saw his opportunity and expressed in the strongest appropriate language his desire to make an extended trip abroad. Under the circumstances there was no graceful alternative for the Commissar but to consent, and within days it was announced that the government had decided to send Prokofiev across the Pacific in connection with "matters pertaining to art." He departed via Vladivostok in May for Yokohama, whence he proceeded by slow boat and several stopovers to New York, arriving there in September and making his first Manhattan appearance for a fortnight after Armistice Day. Every last seat in old Aeolian Hall was filled, and the debut (a solo recital) launched Prokofiev's American career in sensational fashion. Even the critics who felt constrained to inveigh against him as an ambassador of Bolshevism concurred in the unanimous verdict on his pianistic ability; the consensus was an enthusiastic welcome for a veritable titan of the keyboard.

For the next few seasons Prokofiev concertized heavily, and no major work was forthcoming except *The Love for Three Oranges*. In the nature of artistic creation, however, it is inconceivable that the Third Piano Concerto sat untouched in the composer's luggage until the summer of 1921, when he is said to have completed the score during a sojourn at St. Brevin, on the coast of Brittany. This was in the wake of Prokofiev's second transcontinental tour of the United States. To what extent his experiences in the New World are reflected in the Opus 26 we have no way of knowing, and the answer could be not at all. But there is no gain-saying the fact that this music gestated during long, lonesome days of staring out train windows. Possibly this is rather too fanciful. What is not, by all accounts, is that the Third Concerto was a success from the beginning. The composer himself took part in the premiere, which was given not in his homeland but in Chicago, Illinois, on 16 December 1921. Americans did not take the piece to their hearts at once, as Europe did, but it was cordially received at the very least (Prokofiev remarked that we "did not quite understand" the work at the time), and its place in the standard repertoire has grown more secure with each passing season.

Prokofiev himself having prepared an analysis of his Third Piano Concerto it would be presumptuous not to reproduce the composer's own description.

The first movement opens quietly with a short introduction, andante, 4/4. The theme is announced by an unaccompanied clarinet, and is continued by the violins for a few bars. Soon the tempo changes to allegro, the strings having a passage in sixteenths which leads to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords for the piano alone leads to the more expressive second subject, heard in the oboe with a pizzicato accompaniment. This is taken up by the piano and developed at some length, eventually giving way to a bravura passage in triplets. At the climax of this section, the tempo reverts to andante, and the orchestra gives out the first theme, fortissimo. The piano joins in, and the theme is subjected to impressively broad treatment. On resuming the allegro, the

chief theme and the second subject are developed with increased brilliance and the movement ends with an exciting crescendo.

The second movement consists of a theme with five variations. The theme is announced by the orchestra alone, andantino. In the first variation, the piano treats the opening of the theme in quasi-sentimental fashion, and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to allegro for the second and third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In variation four, the tempo is once again andante, and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation five is energetic (allegro giusto). It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano.

The finale begins (Allegro ma non troppo, 3/4) with a staccato theme for bassoons with pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme, and develops it to a climax. With a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwind. The piano replies with a theme that is more in keeping with the caustic humor of the work. The material is developed, and there is a brilliant coda.

—James Lyons
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The late James Lyons, editor of *The American Record Guide*, won the Deems Taylor Award of the American Society of Composers, Authors, and Publishers for his Boston Symphony program notes.

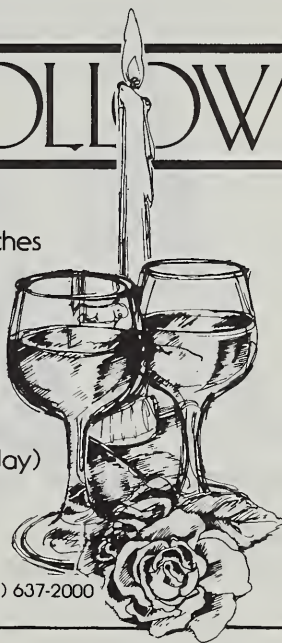
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Paul Dukas

The Sorcerer's Apprentice, Symphonic scherzo after Goethe

Paul Abraham Dukas was born in Paris on 1 October 1865 and died there on the night of 17 May 1935. The symphonic scherzo *L'Apprenti sorcier* (The Sorcerer's Apprentice), based on a ballad by Goethe, was composed in 1897 and first performed in Paris the same year. The first American performance was conducted by Theodore Thomas in Chicago two years later. The score calls for two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contrabassoon, four horns, two trumpets, two cornets, three trombones, timpani, glockenspiel, bass drum, cymbals, triangle, harp, and strings.

Paul Dukas's reticence about allowing works to be issued without the last degree of finish meant that his *oeuvre* contains fewer complete compositions than it does destroyed and projected works, including a single essay each in the medium of the symphony, the opera (*Ariane et Barbe-bleue*), and the piano sonata. But by far his most famous piece is the brilliantly conceived and executed symphonic scherzo *The Sorcerer's Apprentice*. Today it is almost impossible to avoid thinking of Mickey Mouse and the animated sequence attached to this music in Disney's *Fantasia*, but Dukas's score attracted attention from composers long before the film came along. Stravinsky's *Fireworks* (1908) and Debussy's *Jeux* (1912) paid it the sincere flattery of imitation.

The program of the piece, one of the cleverest symphonic poems ever written, comes from a ballad, *Der Zauberlehrling*, which Goethe published in Schiller's *Musenalmanach* for 1798. R.A. Barnett condensed the plot of the ballad in the form of a dramatic monologue as follows:



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They call him "the Great Magician"! "Great"? Bah!
 I, too, am great—as great as he, for I, too can call up imps and sprites
 to do whate'er I bid!
 Now will I call some uncanny sprite to fetch me water from the pool.
 The broom! Come, broom! thou worn-out battered thing—
 Be a sprite! Stand up! 'Tis well! Two elfin legs now I give thee!
 Good! What's more, a head! There! Now, broom!
 Take thou a pail and fetch me water from the pool!
 Go quickly and draw water for me, for me, your Master!
 Bravo! Thou faithful broom! Bustling broom!
 What? Back again? And—again?
 And—yet *again*? Stop!
 This pailful completes thy work; the bath is filled!
 Thou impish broom, stop!
Stop, Stop! I say. *I command!*
 Thou diabolic damned thing, stop!
 Be a broom once more! What? Wilt not obey?
 O thou cub of hell!
 Then will I wish my hatchet cut thee in two!
 There! . . .
 Ye demons! Now thou art *two* and double thy hellish work!
 The flood increases—the water engulfs me—Master!
 Master of Masters! Come! I am a poor helpless creature, the sprite
 I called will not obey.

* * *

The master came and said:
 "Broom! To thy corner as of old!
 See—I make sprites do as they are told!"

The music attracted attention from composers in Dukas's circle and beyond because of his musical symmetry based on the diminished seventh chord, a decorated version of which comprises the opening of the piece. Later on, the music associated with "conjunction" similarly decorates an augmented triad. Both of these chords are composed of symmetrically superimposed thirds (minor in the former case, major in the latter), offering the possibility of impersonal, "atonal" harmonies that do not too strongly suggest a particular key.

More to the point for most listeners, though, is the skillful building up of the theme, which grows progressively more animated and generates musical figures that allow for rich development. As the score unfolds, Dukas succeeds in illustrating the program with remarkable success, yet scarcely veering from a taut, Beethovenian construction—and all this in a dazzling display of orchestral color.

—S.L.

Claude Debussy

La Mer, Three symphonic sketches

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on 22 August 1862 and died in Paris on 25 March 1918. He began work on *La Mer* during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the *Lamoureux Orchestra* in the first performance on 15 October 1905 in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on 1 March 1907. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for but can rarely, if ever, have found, was an unusually large one, including sixteen cellos.

La Mer is the only piece by Debussy with which a conductor would end a concert. Pierre Boulez writes that, among Debussy's symphonic works, "it best fulfills the conditions of the genre in the most usual sense of the term, especially if one considers the effective coda of the last movement, which carries to its maximum the rhetoric of 'the culminating point,' a rhetoric practically lacking in all his other orchestral pieces." The subtle orchestral *Images* and the elusive-allusive *Jeux* were still in the future when *La Mer* was introduced; even so, on the basis of the Debussy they already knew, Parisian critics in 1905 seemed to have a clear sense that this new



Claude Debussy

score was somehow different. Some who had been among the composer's most dedicated allies were not among the most disappointed of observers, specifically because *La Mer* moved so decisively away from the mist-washed, unmuscular delicacy that had been so valued by the Debussyists. Gaston Carraud, for example, writing in *La Liberté*, quarrels with Debussy's subtitle, finding it ill adapted to "these pieces, for their structure, though slight, is logical and strong . . . ; in fact, it is clearer and more definite than in his previous works." He notes that "the rich wealth of sounds that interprets this vision [of the sea] with such accuracy and intensity, flows on without any unexpected jolts, its brilliance is less restrained, its scintillations are less mysterious. It is certainly genuine Debussy—that is to say, the most precious and the most subtle expression of our art—but it almost suggests the possibility that some day we may have an americanized Debussy." Puccini, always a sensitive and sympathetic listener to music more radical than his own, spoke of "Debussy's revolt against Debussyism."*

Debussy all his life maintained a near to total silence about his childhood. (At the time of the birth of Achille, as the boy was called for the first ten or so years of his life, Manuel-Achille Debussy and his wife ran a small ceramics store, the father soon changing to a job with the Fives-Lille Railway Company, which entailed moving the family to Clichy, a suburb of Paris.) He did, however, make occasional and affectionate references to summer weeks spent at the beaches of Cannes. He learned then to love the sea, and no one who knows Debussy's music need be told that what he loved particularly was its unpredictability, its ever changing nature. His parents at some point conceived the notion that he ought to be a sailor, but his vocation was determined when a Mme. Mauté de Fleurville, a lady with fascinating connections (she had been a pupil of Chopin and was the mother-in-law of Paul Verlaine), discovered his musical gift.

Thirty years elapsed between those inspiring lessons and the first sketches for *La Mer*—years spent at the Paris Conservatory; as household pianist to Tchaikovsky's strange patroness, Mme. von Meck; in Rome, where he disliked thoroughly the life he was obliged to lead at the Villa Medici as a Prix de Rome winner; as an eager student of the music of Wagner and pilgrim to Bayreuth; as a friend of contemporary poets and painters, who interested him more than most of the musicians he met; as a man perpetually in difficulties with and over women, and who more than once thought of suicide; as the composer of a growing catalogue of works that attracted an attention that was not only widespread but, given their originality, remarkably respectful (the String Quartet in 1893, *Prélude à L'Après-midi d'un faune* the following year, the *Nocturnes* in 1899, *Pelléas et*

*No doubt the character of the first performance emphasized the "strong" and definite aspects of *La Mer*. Camille Chevillard (1859-1923) was known as a forceful and robust conductor; Romain Rolland praises him for his effectiveness with modern Russian music and comments on his want of sympathy for the work of his own compatriots. Debussy, however, did not share his critics' doubts, for he chose Chevillard to introduce the *Nocturnes* (two purely orchestral ones in 1900 and the complete set a year later), *La Mer*, and the *Berceuse héroïque* (1915).



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Mélisande in 1902, *Estampes* in 1903, and always many songs—to sketch in merely the most prominent landmarks). It is, however, always a surprise to recall that *La Mer*, so brilliantly assured, so possessive in ways that sometimes make it seem that Debussy invented the modern orchestra, was only the composer's seventh major orchestral score (after *L'Enfant prodigue*, *Printemps*, *La Damselle élue*, the *Faun*, the *Nocturnes*, and *Pelléas*).

By September 1903, Debussy was ready to tell friends about his current project, a work, he emphasized, saturated by "*innombrables souvenirs*." To begin with, he had somewhat different titles in mind for his three symphonic sketches: "*Mer belle aux Iles Sanguinaires*," "*Jeux de vagues*," and "*Le Vent fait danser la mer*." "*Iles Sanguinaires*" is the French name for Corsica and Sardinia, neither of which Debussy ever visited, but that title as a whole, "*The Beautiful Sea by the Bloody Islands*," was borrowed from a short story published in 1893 by Camille Mauclair, an acquaintance of Debussy's. "*Jeux de vagues*" he kept; to the third sketch he gave a more general title, though the idea of the wind's making the sea dance has about it something sinister that we can certainly hear in the music. Debussy's biographer, Edward Lockspeiser, points out the existence of two earlier *La Mer*'s, an ode for mezzo-soprano, chorus, and orchestra of about 1890 by the French composer and one-time painter, Victorin de Joncières (1839-1903), and another set of "symphonic sketches" by Paul Gilson, a Belgian composer and influential critic (1865-1942). The latter work had, for a time, considerable circulation, Richard Strauss being among the conductors who sponsored it.

As we gradually learn to discern objects in near darkness, so we learn to hear motion in the stillness of Debussy's dawn. Thematic fragments detach themselves from the surrounding texture until at last a clear sense of motion, of rhythmic pattern, is established. (It is also the moment of arrival, after a most oblique approach, at the principal key, D-flat major.) Debussy is most evocatively pictorial in the wonderful theme for cellos, its pattern of swell and retreat echoed subtly in the timpani and the quartet of horns. It even looks like a wave on the page, much, in fact, like the underside of the wave in the painting by the nineteenth-century Japanese artist, Katsushika Hokusai, a detail from which Debussy asked his publisher to put on the cover of his score.

The sketch of the "play of the waves" is scherzo and intermezzo in this not-quite-symphony, an interlude of lighter weight and less dense musical facture between the passions and storms, the awesome concentration of the first and third movements. The dialogue in the finale is often tempestuous (and Gaston Carraud, in his 1905 review, noted the somewhat unexpected presence of the voice of César Franck). In the interests of that new preoccupation with firm and unmistakably perceptible formal design, Debussy closely ties the triumphant peroration to the last bars of the journey from dawn to noon.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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the Paris-based ensemble disbanded in 1973, Swingle went to London, auditioned more than eighty performers, and found what he was looking for: two sopranos, two mezzos, two basses, and a tenor voice to supplement his own. Drawing from jazz greats Louis Armstrong and Ella Fitzgerald, adding his classical training, and extracting the style of his original group, Swingle introduced a new sound. The experiment worked; audiences roared their approval. Enthusiasm still runs high for The New Swingle Singers: they combine the best of the old and the new in music, the finest of instrumental and vocal, the most enduring of classical and dazzling of contemporary. The members of The New Swingle Singers are Olive Simpson and Kym Amps, sopranos; Sue Bickley and Carol Canning, mezzo-sopranos; Ward Swingle and Philip Sheffield, tenors; and Michael Dore and Simon Grant, basses.

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony

Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.

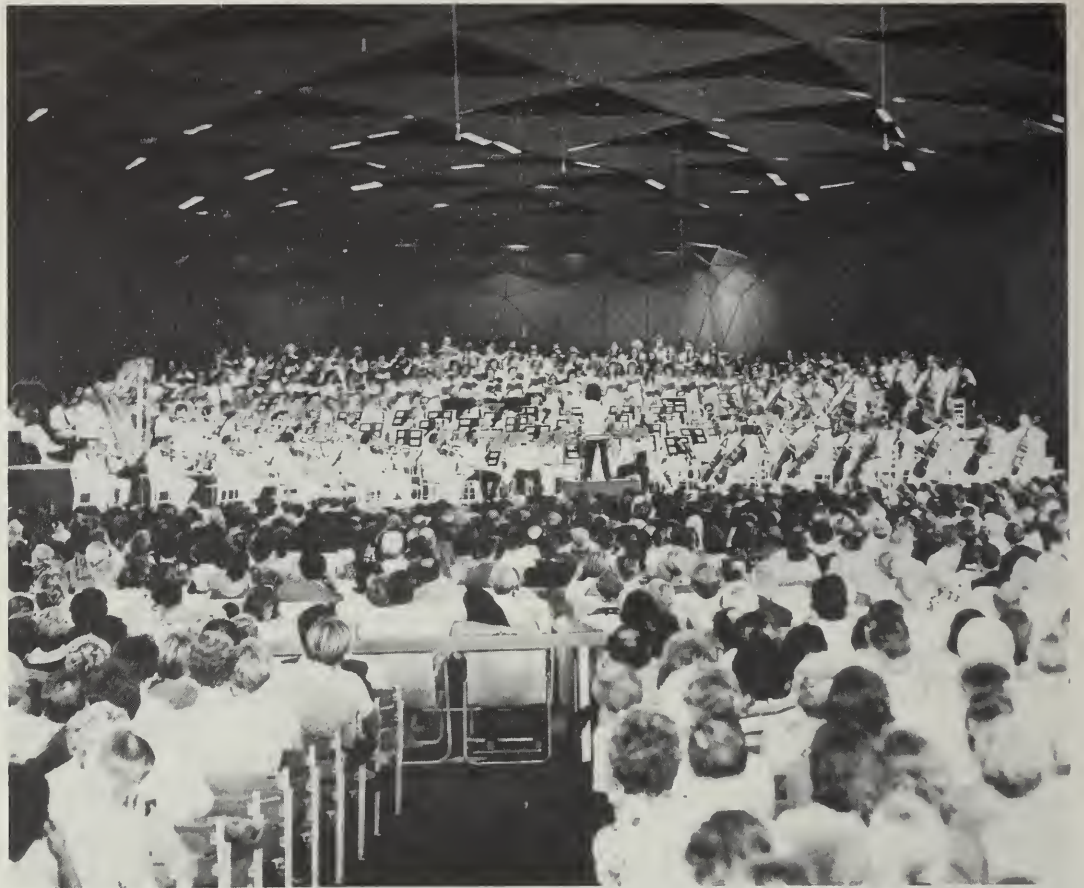
Israela Margalit



Israela Margalit counts career achievements as a pianist, a painter, a writer, a television personality, a television producer, and lecturer. After a sensational debut as a pianist in Munich in 1967, her future was assured: in addition to recital tours, she was invited to appear with most of the prestigious European orchestras, among them the London Philharmonic, the New Philharmonia, the Scottish National Orchestra, the Radio Symphony Orchestra of Berlin, the Amsterdam Concertgebouw, the Munich Philharmonic, the Santa Cecilia Orchestra of Rome, the radio orchestras of Rome and Milan, the Israel Philharmonic, the Tokyo Philharmonic, the Maggio Musicale in Florence, and the Budapest Radio Orchestra. In 1970 she made her debut with the New York Philharmonic; engagements followed with the Philadelphia Orchestra, the Boston Symphony, the Chicago Symphony, and the Cleveland Orchestra, in addition to recital tours. Soon she was appearing on television, on music and talk shows in the United States, France, Germany, and South America. Nor was her recording career neglected: she has recorded for London, Telarc,

and the French Gilde des Disques. Then, in 1973, Ms. Margalit began a six-year sabbatical from the concert stage in order to devote more time to her two children. She studied philosophy, she took up painting. She returned to the stage during the 1979-80 season, and she has since appeared with the Cleveland Orchestra, the Detroit Symphony, the Houston Symphony, the St. Louis Symphony, the London Philharmonic, and the Cologne Gürzenich Orchestra among others, in addition to recital tours throughout the United States and Europe. In January 1981 she played for President Reagan during the inauguration festivities. Recent engagements include the National Symphony, the Brooklyn Philharmonia, the London Symphony, the Berlin Symphony, the Israel Philharmonic, the Bruckner Festival in Linz, Austria, and a South American tour. In addition, Ms. Margalit has recently found the time to enter a new field: she has completed scripts for two television films on the life of Beethoven produced by ABC Cable television. She acts as narrator, and she performs with distinguished colleagues.

Ms. Margalit began her studies at age six in her native Israel. She graduated from the Academy of Music in Tel Aviv and went on for further work in London and Munich before making her debut in the latter city. Fluent in four languages, she holds an honorary doctorate of humane letters from Lake Erie College in Ohio. Ms. Margalit first appeared with the Boston Symphony Orchestra in March 1973 in Symphony Hall.



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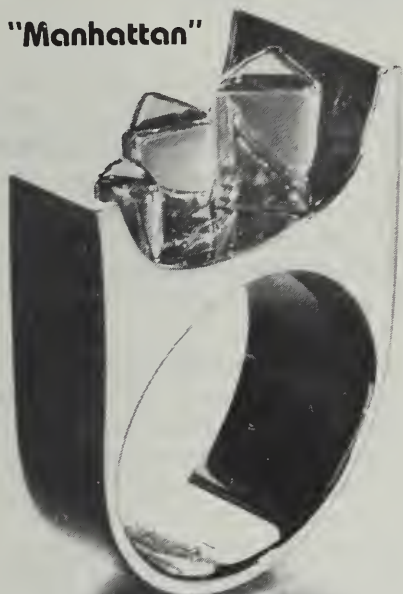
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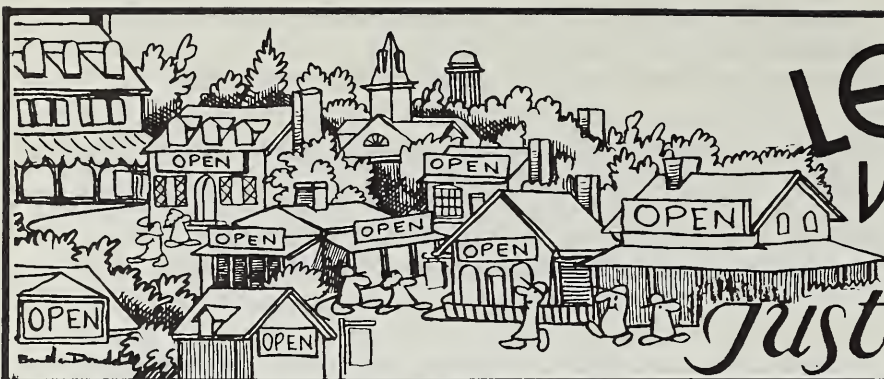
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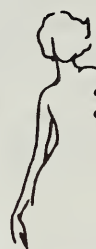
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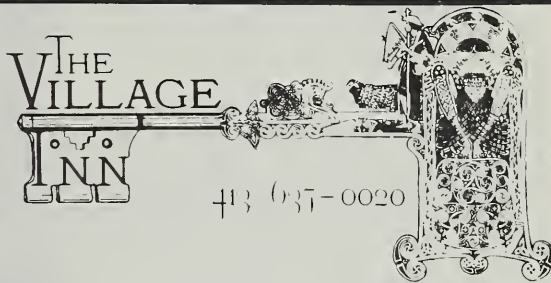
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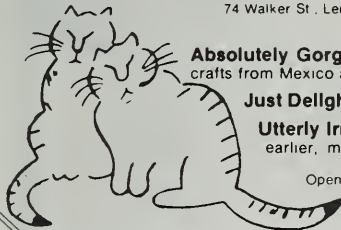
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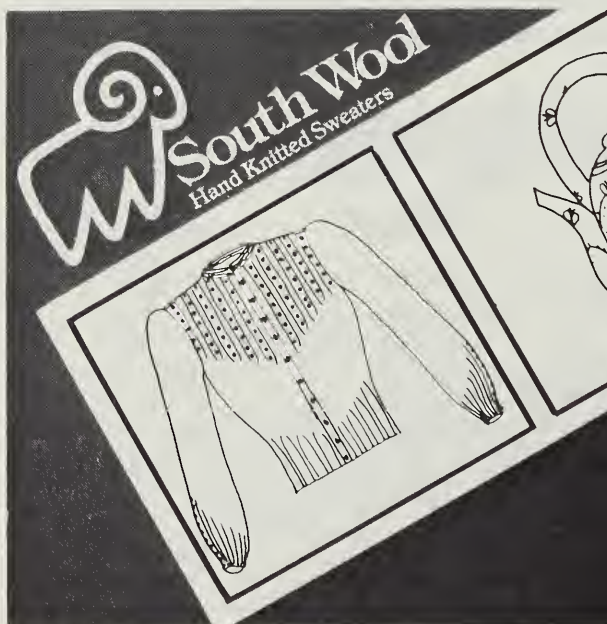
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Friday, 20 August at 9

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JOSEPH SILVERSTEIN, conductor
ISRAELA MARGALIT, piano

HAYDN

Symphony No. 95

PROKOFIEV

Piano Concerto No. 3

DUKAS

The Sorcerer's Apprentice

DEBUSSY

La Mer

Saturday, 21 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
HILDEGARD BEHRENS, soprano
MARIA FAUSTA GALLAMINI, soprano
JAMES McCracken, tenor
VINSON COLE, tenor
FRANZ F. NENTWIG, baritone
PAUL PLISHKA, bass-baritone
VICTOR VON HALEM, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Stage direction: David Kneuss

Set design: John Michael Deegan

Costume design: Sarah G. Conly

BEETHOVEN

Fidelio

Sunday, 22 August at 2:30

BOSTON SYMPHONY ORCHESTRA
LUCIANO BERIO, conductor
THE NEW SWINGLE SINGERS
BOCCHERINI/BERIO

La ritirata notturna di Madrid

BACH

Brandenburg Concerto No. 1

BERIO

Sinfonia

Thursday, 26 August at 8:30

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director
Soloists to be announced

Music of Dallapiccola and Weill;
Stravinsky's *Les Noces*

Friday, 27 August

TANGLEWOOD ON PARADE

Afternoon events beginning at 2:30

Gala concert at 9 p.m. with the
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY

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JOSEPH SILVERSTEIN, conductors

PETER SERKIN, piano

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VAUGHAN WILLIAMS

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TCHAIKOVSKY

1812 Overture



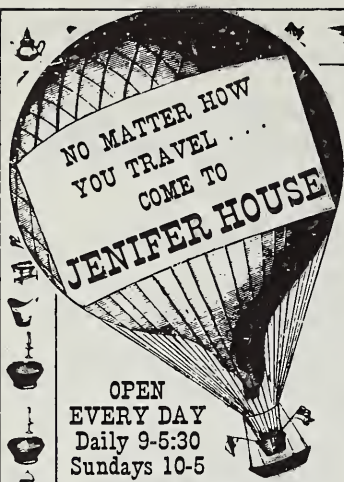
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Sinfonia Votiva (commissioned by the
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centennial)

MOZART

Piano Concerto No. 12 in A, K.414

STRAUSS

Also sprach Zarathustra

Sunday, 29 August at 2:30

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, conductor

HILDEGARD BEHRENS, soprano

PETER SERKIN, piano

WAGNER

Prelude to *Die Meistersinger*
Wesendonck Lieder

BEETHOVEN

Scene and aria, *Ah, perfido!*
Choral Fantasy

Tuesday, 24 August at 8:30

POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

JOHN WILLIAMS, conductor

BERNSTEIN

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THE BERKSHIRE MUSIC CENTER AT TANGLEWOOD

1982 Concert Schedule

Monday, 5 July at 11:00 a.m.

Berkshire Music Center
Opening Exercises
(admission free)

Sunday, 11 July at 8:30 p.m.

Berkshire Music Center Orchestra
Joseph Silverstein conducting
Haydn Symphony No. 102
Stravinsky Symphony in Three
Movements
Ravel *Daphnis and Chloé*, Suite No. 2

Tuesday, 13 July at 8:30 p.m.

Chamber Music—Fellows

Wednesday, 14 July at 8:30 p.m.

Chamber Music—Young Artists

Saturday, 17 July at 2:30 p.m.

Berkshire Music Center Orchestra
Otmar Suitner and
Conducting Fellows conducting
Program to include
Schubert Symphony No. 8 (old No. 9)
in C, *The Great*

Sunday, 18 July at 10:00 a.m.

Chamber Music—Fellows

Sunday, 18 July at 8:30 p.m.

Vocal Recital—Fellows

Monday, 19 July at 8:30 p.m.

Chamber Music—Young Artists

Tuesday, 20 July at 8:30 p.m.

Vocal Recital—Fellows

Wednesday, 21 July at 8:30 p.m.

Young Artists Orchestra
Victor Yampolsky conducting
Weber Overture to *Oberon*
Britten *Young Person's Guide to the Orchestra*
Tchaikovsky Symphony No. 3, *Polish*

Saturday, 24 July at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 25 July at 10:00 a.m.

Chamber Music—Fellows

Sunday, 25 July at 8:30 p.m.

Vocal Recital—Fellows

Monday, 26 July at 8:30 p.m.

Chamber Music—Young Artists

Tuesday, 27 July at 8:30 p.m.

Berkshire Music Center Orchestra
Erich Leinsdorf and
Conducting Fellows conducting
Program to include final scene
from Strauss's *Der Rosenkavalier*

Wednesday, 28 July at 8:30 p.m.

Young Artists Orchestra and Chorus
Leonard Atherton conducting
Program to include
Haydn *St. Bernardi Mass (Heiligmesse)*

Saturday, 31 July through

Wednesday 4 August

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—Concert I at 2:30 p.m.

Sunday, 1 August at 8:30 p.m.

—Concert II

Monday, 2 August at 8:30 p.m.

—Concert III

Tuesday, 3 August at 8:30 p.m.

—Concert IV

Wednesday, 4 August at 8:30 p.m.

—Concert V

Sunday, 1 August at 10:00 a.m.

Chamber Music—Fellows

Saturday, 7 August at 2:30 p.m.

Chamber Music—Young Artists

Sunday, 8 August at 10:00 a.m.

Chamber Music—Fellows

Sunday, 8 August at 8:30 p.m.

Chamber Music—Young Artists

Monday, 9 August at 8:30 p.m.

Vocal Recital—Fellows

Tuesday, 10 August at 8:30 p.m.

Chamber Music—Fellows

Wednesday, 11 August at 8:30 p.m.

Berkshire Music Center Orchestra
André Previn and
Conducting Fellows conducting
Program to include

Shostakovich Symphony No. 5

Saturday, 14 August at 2:30 p.m.

Young Artists Orchestra
Alan Balter conducting
Music of Beethoven, Haydn, and Bartók

Sunday, 15 August at 10:00 a.m.

Chamber Music—Fellows

Sunday, 15 August at 8:30 p.m.

Vocal Recital—Fellows

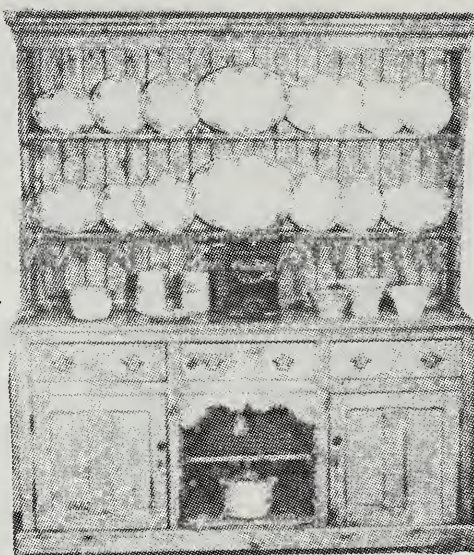
Tuesday, 17 August at 8:30 p.m.

Chamber Music—Young Artists

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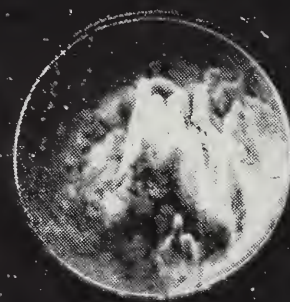
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Wednesday, 18 August at 8:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Dvořák Symphony No. 9, *New World*

Saturday, 21 August at 2:30 p.m.
Young Artists Orchestra
Victor Yampolsky conducting
Beethoven *Leonore* Overture No.3
Stravinsky *The Fairy's Kiss*
Mussorgsky/Ravel *Pictures at an Exhibition*

Sunday, 22 August at 10:00 a.m.
Chamber Music—Fellows

Sunday, 22 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 23 August at 8:30 p.m.
Chamber Music—Fellows

Wednesday, 25 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
Program to be announced

Friday, 27 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30,
followed by gala orchestra concert at 9;
Berkshire Festival ticket required)

Saturday, 28 August at 2:30
Young Artists Chorus
Leonard Atherton conducting
Program to be announced

Sunday, 29 August at 10:00 a.m.
Chamber Music—Fellows



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Programs designated "Fellows" events are performed by members of the Berkshire Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Berkshire Music Center Orchestra is comprised of members of the Fellowship Program.

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Berkshire Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Berkshire Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Berkshire Music Center Orchestra, the Young Artists Orchestra, conductors Seiji Ozawa, John Williams, and Joseph Silverstein, and pianist Peter Serkin. Berkshire Festival tickets are required and are available at the Tanglewood box office.

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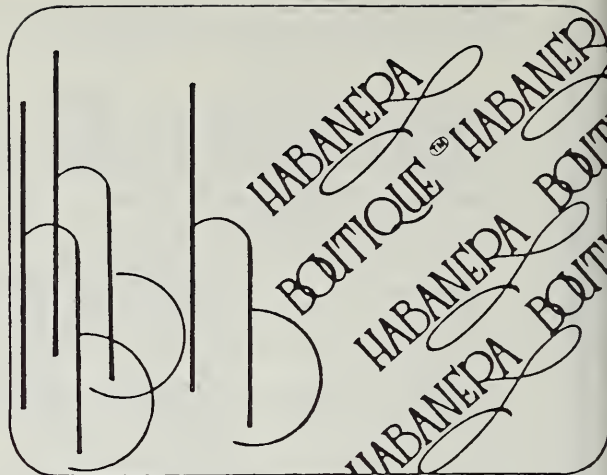


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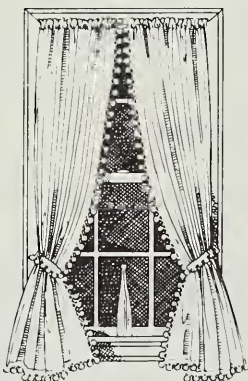
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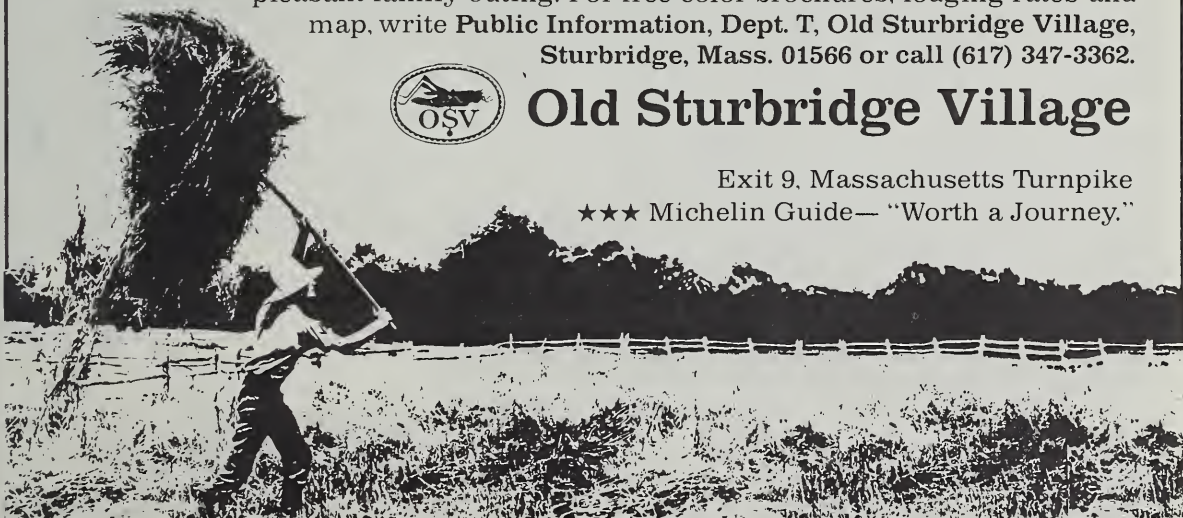
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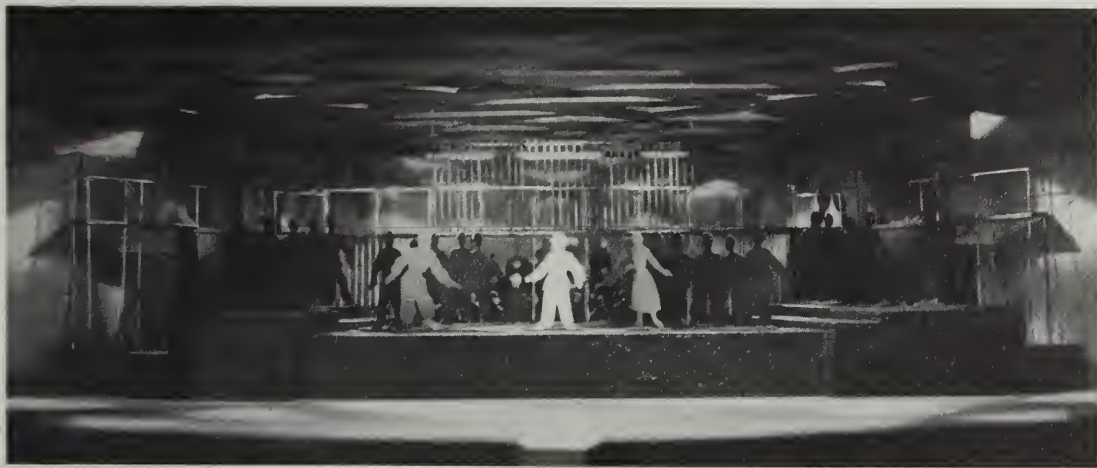
"Fidelio" at Tanglewood

Tonight's performance of Beethoven's *Fidelio* continues the series of staged operatic performances at Tanglewood initiated two summers ago when Seiji Ozawa conducted Puccini's *Tosca*, which was presented on the Shed stage with scenery and lighting. Last year's scenes from Mussorgsky's *Boris Godunov* went a step further, adding costumes specially designed for that performance, and already this summer Mr. Ozawa has conducted a staged production of Stravinsky's *Oedipus Rex*.

Opera has played an important role at Tanglewood since 1940, when Serge Koussevitzky founded the Berkshire Music Center for advanced musical training. The offerings of the BMC's original opera program, for many years under the direction of Boris Goldovsky, and for a while with Sarah Caldwell on the faculty, were innovative and imaginative, including the American premieres of such diverse works as Mozart's *Idomeneo* and Benjamin Britten's *Peter Grimes*, the latter

conducted by the young Leonard Bernstein. The BMC's opera program came to a halt for lack of adequate funding during Erich Leinsdorf's first years as BSO music director, but Leinsdorf gave a series of Boston Symphony concert performances of opera at Tanglewood which included Wagner's *Lohengrin*, Beethoven's *Leonore* (the original version of *Fidelio*), and Verdi's *Otello*. Leinsdorf also led important BMC student productions of Ravel's *L'Enfant et les sortilèges* and Berg's *Wozzeck*.

In the past decade, BSO Music Director Seiji Ozawa has led the orchestra in concert performances including Mozart's *Così fan tutte* and *Der Schauspieldirektor*, Ravel's *L'Enfant*, Tchaikovsky's *Eugene Onegin*, the first act of Wagner's *Die Walküre*, and, last summer, the second act of *Tristan und Isolde*. But the staged *Tosca* of 1980 marked a return to the tradition of full-scale operatic productions at Tanglewood which continues tonight with Beethoven's *Fidelio*.



Set design for Beethoven's "Fidelio" at Tanglewood



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SEIJI OZAWA conducting



LUDWIG VAN BEETHOVEN

FIDELIO

Opera in Two Acts, Opus 72

Text by Joseph Sonnleithner & Friedrich Treitschke,
based on the French drama by J.N. Bouilly

The cast:

Leonore, known as "Fidelio" Hildegard Behrens, soprano
Florestan, her husband, a political prisoner James McCracken, tenor
Don Pizarro, governor of a state prison Franz F. Nentwig, baritone
Rocco, the jailmaster Paul Plishka, bass-baritone
Don Fernando, minister of state Victor von Halem, bass
Marzelline, Rocco's daughter Maria Fausta Gallamini, soprano
Jaquino, a gatekeeper Vinson Cole, tenor
First Prisoner John LaPierre, tenor
Second Prisoner Mark Fularz, baritone
Officers, guards, prisoners, and townspeople
Tanglewood Festival Chorus and Tanglewood Choir, John Oliver, conductor

Stage direction by David Kneuss

Scenery and lighting designed by John Michael Deegan

Scenery by Farrington & Hayden Scenic Studios

Lighting equipment from Limelight Productions, Inc.,

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Lisi Oliver, assistant lighting designer

Susan Foster, props

Costume design by Sarah G. Conly

Costumes by John Reid Costumes, Inc.

Ann Morrell and Sam Harris, costumers

Christopher Lyndon Gee, Grzegorz Nowak, and Robert Schraeder-Hensen,
conducting assistants

Connie Linsler, production assistant

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Baldwin piano

Place: A Spanish state prison, some miles from Seville

Act I: The prison courtyard

Act II, scene i: The dungeon

Act II, scene ii: The prison courtyard

There will be an intermission between Acts I and II.

SYNOPSIS

Don Florestan, a Spanish nobleman, has attempted to challenge the overlordship of the governor Don Pizarro and has been banished by him to the lowest confines of a prison in his charge. It is rumored about that Florestan is dead, but Leonore, his wife, still believes that he is alive and for two years has endeavored to free him. Under the name of "Fidelio" and dressed in men's clothing, she is working as helper to the jailmaster Rocco of the same prison. Rocco's daughter Marzeline has fallen in love with Fidelio, to the grief of Jaquino, who serves as Rocco's gatekeeper.

Act I: Jaquino detains Marzeline from her work and professes his love and jealousy. As soon as he is called away she speaks of her love for Fidelio, whom she hopes to marry. Rocco, Jaquino, and Fidelio enter, and the four express their individual thoughts and feelings. Rocco agrees to the marriage of his daughter and Fidelio, but advises them that love alone does not make a good marriage—money is also essential. Fidelio tells Rocco that his trust would be more welcome than money, and begs to share the labor of caring for the political prisoner kept in the subterranean cell of the castle and whom she suspects to be Florestan. Rocco reports sorrowfully that the man is wasting away, but that he will ask permission for Fidelio to accompany him below.

Pizarro arrives with his soldiers and learns from a letter that the minister Don Fernando is coming for a surprise inspection of the prison; the minister has been informed that Pizarro has misused his power and unjustly imprisoned personal enemies. Before the minister's arrival Florestan must be put out of the way forever; Pizarro therefore stations a trumpeter in the tower to announce the minister's approach. Rocco is charged to prepare Florestan's grave and assist in the removal of this "enemy of the state." Rocco refuses to collaborate in the actual execution, and Pizarro decides that he will finish the task himself. Leonore has overheard this conversation; left alone, she expresses her fury and her renewed hope of freeing Florestan. She begs Rocco to let the prisoners out into the light, to give them a momentary taste of freedom. Rocco is persuaded, and the prisoners stumble blindly out into the sunshine. Leonore is disappointed in her hope of seeing Florestan among them, but now Rocco tells her that she may go with him to dig the secret prisoner's grave. Pizarro reenters in anger, commanding Rocco to send the prisoners back to their cells and set about his work in the dungeon without delay.

Act II, scene i: In the darkness of the dungeon Florestan meditates on his pitiful state; thoughts of Leonore pass through his mind and build to visions of imminent release. Rocco and Fidelio enter the cell and set about their grisly work. When Florestan asks Rocco the name of the governor of the prison, Leonore knows it is her husband's voice, although she remains unrecognized. Rocco and Leonore comfort him with wine and bread. At a signal from Rocco, Pizarro enters and Leonore hides in the shadows. The governor reveals himself to Florestan and announces his intention to kill him. Just as Pizarro is about to accomplish the deed Leonore breaks in with a pistol and identifies herself. At this moment the trumpet announces the minister's arrival, and Pizarro must go to meet him. Florestan and Leonore remain alone for a moment, overjoyed at their reunion.

Act II, scene ii: Don Fernando is greeted with thankful joy by the released prisoners; his reply evinces his sense of justice, tolerance, and love for his fellow men. Rocco brings in Florestan and Leonore asking justice for the prisoner. Don Fernando is astonished to see his old and true friend whom he had long believed dead, and, deeply moved, he praises Leonore's faithfulness. She may remove Florestan's chains with her own hands, while Pizarro will be made to answer for his misuse of power. The opera closes in a jubilant chorus of praise.



Ludwig van Beethoven



*Drawing by Douglas McGregor
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NOTES

Ludwig van Beethoven

Fidelio

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 27 March 1827. He began composing *Fidelio*—a German adaptation by Joseph Ferdinand Sonnleithner of a French libretto, *Léonore, ou l'Amour conjugal*, written by J.N. Bouilly and successfully set to music by Pierre Gaveaux—early in 1804, completing the composition in the following year. The opera was produced unsuccessfully on 20 November 1805, considerably pruned and performed again on 29 March and 10 April 1806, then laid aside for eight years. A thorough reworking of text and music (libretto revisions by G.F. Treitschke) made in 1814 was successfully performed at the Kärntnerthor Theater in Vienna on 23 May of that year. The score calls for a dramatic soprano (*Leonore/Fidelio*), lyric soprano (*Marzelline*), a dramatic tenor (*Florestan*), a lyric tenor (*Jaquino*), baritone (*Don Pizarro*), and two basses (*Rocco*, *Don Fernando*), a mixed chorus, and an orchestra consisting of two flutes and piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets (plus an additional trumpet offstage), two trombones, timpani, and strings.

The lure of the theater has been a potent attraction to composers over the years. During the eighteenth and nineteenth centuries, success as an operatic composer meant the greatest possible financial rewards and the largest and most varied audiences (since operas then played a much larger part in popular entertainment than they usually do today). Many composers tried to reap those rewards with no success at all. Others (Beethoven and Debussy come to mind) tried and succeeded only once, largely because of special circumstances and material that suited their interests in a unique way. Very few composers have worked with equal facility and equal artistic success in the concert hall and on the operatic stage—Mozart being the great exception—so that it might almost be a rule of thumb to expect composers to specialize in one area or the other.

Beethoven was so preeminently a symphonist that commentators often express surprise that he was even capable of writing a successful opera. Yet there can be no surprise that he should have wanted to. He had a great deal of experience in the theater from the very beginning. His father had been the principal tenor in Bonn, and the boy Ludwig must have grown up attending rehearsals and performances there. At twelve and thirteen he was already working as a temporary replacement for the harpsichordist in the opera orchestra, and for more than four years before his move to Vienna he played viola in the orchestra at a time when the repertory included Italian *opera buffa* (by Cimarosa, Paisiello, Sacchini, Salieri, Sarti, and Martin y Soler), French *opéra comique* (Grétry, Monsigny, and others), and German *Singspiel* (Dittersdorf, Benda), as well as music by Gluck and especially Mozart (*Abduction from the Seraglio*, *Don Giovanni*, and *The Marriage of Figaro*). Bonn lacked a major opera composer, as did Vienna by the time Beethoven moved there, Mozart having died the year before, so he did not have the presence of a theatrically minded musician to inspire him directly; but he surely learned a great deal of theatrical technique from the works he performed. This is clear from the very great

technical success of his only completed opera; most successful opera composers (including Verdi, Wagner, and Puccini) required a couple of chances to fail so that they could learn from the experience in honing their sense of dramatic timing and movement.

Fidelio is Beethoven's only completed opera, though it was neither his first nor his last attempt. But never before and never again did he find a subject matter so ideally suited to his temperament and his fierce love of freedom. Every opera composer knows that the single biggest problem to writing opera is finding the right libretto. Mozart is reputed to have read over one hundred libretti before lighting on *The Marriage of Figaro*. Sometimes a composer goes ahead with a faulty libretto either because he does not have enough stage experience to recognize its problems or because he has a commission that must be fulfilled and lacks the leisure to find a better one. Happy is the composer who finds the "book" that suits his temperament and musical interests. Beethoven found it in the genre of the "rescue opera," which was unusually popular in France, possibly owing to the fact that the French Revolution and the Reign of Terror produced enough dramatic real-life stories of last-minute escapes to make it seem realistic. The first major opera of this school to reach Vienna was Cherubini's *Lodoïska*; it was produced by Emanuel Schikaneder (who had been Mozart's librettist for *The Magic Flute*) at the Theater-an-der-Wien



Heute Mittwoch den 20. November 1805
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 gegeben:
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 Die Musik ist von Ludwig van Beethoven.

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Don Pizarro, Gouverneur eines Staatsgefängnisses	Dr. Meitner.
Rocco, ein Gefangenener	Dr. Meitner.
Leonore, seine Gemahlin unter dem Namen Fidelio	Dr. Meitner.
Marcelline, seine Tochter	Dr. Meitner.
Don Pizarro, Präsident	Dr. Meitner.
Marcelline, Präsidentin	Dr. Meitner.
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From the first performance of "Fidelio"

on 23 March 1802. It was an immediate success; Cherubini's works became all the rage in Vienna. Beethoven himself felt that Cherubini was the greatest living opera composer and one of the greatest composers for any medium. And that sentiment lasted. As late as 1823 Beethoven wrote to Cherubini: "I value your works more highly than all other compositions for the theater."

Beethoven's first operatic project was to be called *Vestas Feuer* (*Vesta's Fire*), with a libretto by Schikaneder, planned for production in March 1804. But the text did not inspire him as much as the desire to write an opera—any opera. In November 1803 he remarked that, although he was working on *Vestas Feuer*, he was still looking for "reasonable texts." Schikaneder's absurd farrago was not what he wanted or needed, and when the right material came along, Beethoven was happy to drop work on it forthwith and begin something else anew. (This was made easier legally by the fact that Schikaneder sold the theater at about this time, which had the effect of cancelling his production agreement with Beethoven.)

By the time of that sale (14 February 1804), Beethoven was deep in the middle of work on *Fidelio*. He himself had chosen the subject; he wrote to a friend on 4 January 1804, "I have quickly had an old French libretto adapted and am now beginning to work on it." This "old libretto" came from J.N. Bouilly, who had written it for Pierre Gaveaux; it had been produced originally in Paris in 1798 with considerable success. No doubt the French opera would ultimately have traveled to Germany, but it was forestalled by the fact that three other composers reused it first. Ferdinando Paer produced *Leonore ossia L'amore conjugale* in Dresden on 3 October 1804; and Simone Mayr produced *L'Amor conjugale* in Padua in 1805. Beethoven turned to Joseph Sonnleithner for a German adaptation in the form of a *Singspiel*, i.e., a German opera that retains spoken dialogue between the musical numbers. Clearly the subject matter was in the air.

Equally clearly, Beethoven's version of the opera can scarcely have been influenced by any of them. The idea of a story about an unjustly imprisoned man saved by the heroic dedication of his wife appealed to Beethoven not only for political, but also for personal reasons. During much of the period of composition, especially while he composed the finale with its hymn of praise to wedded love, Beethoven was himself deeply in love with a young widow, Josephine von Brunsvik, though her reaction to him was more formal and cool; the most intense period of the relationship (which finally came to an end in 1807) was during the last months of 1804 and early 1805.

Following the cancellation of the contract for *Vestas Feuer*, the new owner of the theater, Baron Braun, offered Beethoven a new contract for the opera on which he was then working. It included among its perquisites a continuation of the arrangement he already had with Schikaneder for free rooms in the theater. He worked energetically in early 1804 but for some reason (still unclear) there was a delay until the summer of 1805, when he wrote the bulk of the composition.

The first performance of the three-act opera was to take place on 15 October 1805, but the subject matter aroused some suspicions in the minds of the Imperial censors, and they demanded adjustments (notably,

moving the action back to the sixteenth century). Sonnleithner argued in opposition to the censor's ban that even the Empress had "found the original very beautiful and affirmed that no opera subject had ever given her so much pleasure." The censor's meddling in the end only delayed the production by a month, but that delay proved catastrophic. Napoleon's army was advancing on Vienna, and all of Beethoven's influential friends and supporters among the aristocracy fled. The French army arrived at the capital on 13 November, and *Fidelio* was produced one week later. The audience was largely filled with French officers and a small number of ordinary Viennese citizens. The French officers were certainly unable to understand the words (though they may well have been familiar with the plot from Gaveaux's version), and in any case they found the opera devoid of the spectacle, the color, the (often empty) theatricality, and the vocal pyrotechnics that they so prized. Two further performances were given to nearly empty houses, and the opera was shelved.

Beethoven wanted to call the opera *Leonore*, despite the existence of three earlier operas—all written within the space of seven years—with the same title. The directors of the theater overruled him; they had connections with Paer, who had already used the title, so they insisted on *Fidelio*, and that, in fact, is how the opera has always appeared.



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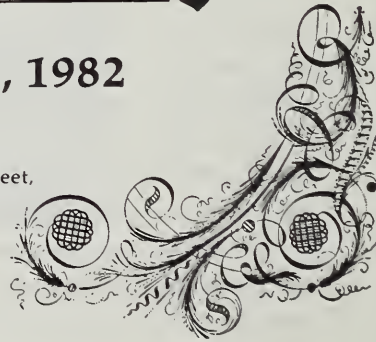
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In December Beethoven's friends tried to persuade him to shorten the opera by cutting three numbers; they organized a complete run-through at Prince Lichnowsky's palace and then spent six hours overcoming the composer's resistance to cutting anything. He did do a job of abridging and reworking the opera for a revival in March of 1806 (after the nobility had returned to Vienna). For this new version, reduced to two acts by combining the original Acts I and II, Beethoven enlisted the aid of an old friend, Stephan von Breuning, in tightening up the libretto. To get Sonnleithner's permission for this, while still printing the opera under Sonnleithner's name, he told him (not quite truthfully) that the revisions consisted only of cuts. Some of von Breuning's work, along with Sonnleithner's, remains in the final version. The revision was received with much greater favor, and Beethoven's opera might well have been on the way to success except that for some reason—apparently he felt he had been cheated out of his share of box-office receipts—Beethoven withdrew the score, and the opera slumbered for eight years.

By 1814 Beethoven was riding the crest of a new wave of popularity. The first performance of the Seventh Symphony and the very popular *Battle Symphony* (*Wellington's Victory*) in December of 1813 had aroused enormous public approval. Soon after, three singers approached Beethoven for permission to revive *Fidelio* for their benefit at the Kärntnerthor Theater, evidently relying on his current popularity to ensure a good "box office." Beethoven was surprised at their request, but he acceded on the condition that he could make changes. This time the work underwent its most thorough revision with the aid of G.F. Treitschke, the theater's stage manager. Several numbers were cut (including the three whose omission was urged upon Beethoven as early as December 1805), the two finales were rewritten, Leonore's big aria was enlarged with an introductory dramatic recitative, and Florestan's big aria had a new ending. The process was not easy. Beethoven complained to Treitschke that it would be easier to start anew than to patch up something old, and that it was necessary to think through the entire work again to take up the threads that required retouching: "This opera will win for me a martyr's crown." The premiere, on 23 May 1814, marked the beginning of the work's success.

The differences between the versions deserve at least a brief summary, especially because the 1805 score has been reconstructed by scholars, recorded, and performed (Erich Leinsdorf led a concert performance at Tanglewood in 1967, and a staged performance was given at Princeton University earlier this year in conjunction with a symposium on the opera). To avoid confusion, it has become customary to identify the 1805 and 1806 versions of the opera by Beethoven's preferred title, *Leonore*, reserving *Fidelio* for the definitive version.

The greatest fault of *Leonore* was the emphasis Beethoven gave to the Fidelio-Marzelline-Jaquino triangle, which serves only as an extra touch to the main thrust of the drama. It is, in any case, dramatically weak because based on a false premise; Marzelline could not in any case marry Fidelio, with whom she fancies she is in love, so there is no point in drawing out her feelings or Jaquino's jealousy. This was greatly trimmed in *Fidelio*, and a corresponding emphasis was put on the real protagonists,



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Leonore and Florestan. Treitschke's revision of Act I served the desired function exactly—to speed up the beginning of the action and underline the main dramatic emphasis.

His revision of the second act, from the prison scene, was less happy. In *Leonore*, the climactic prison confrontation between Leonore and Pizarro is interrupted by the offstage trumpet; Pizarro goes out and Leonore appeals to Rocco for aid. He snatches the pistol from her and goes out himself, leaving Leonore (and the audience) in real doubt as to his character. She falls senseless. Florestan tries to reach her, she recovers, and they realize that they are together again; the tension is discharged in the duet "*O namenlose Freude*." Yet the lovers do not yet know if they are out of danger. Their only weapon is gone, and they can hear distant cries of vengeance. At this moment, the entire crowd rushes *into* the dungeon cell in which Florestan has been imprisoned (a recollection, perhaps, of the storming of the Bastille?). Only then do Leonore and Florestan learn for sure what kind of man Don Fernando is, and what will happen to them and to Pizarro.

In *Fidelio*, however, this climactic final scene is interrupted by a break for a change of set, and even before that occurs, Leonore and Florestan have learned from Rocco that Florestan was unjustly imprisoned and will be set free by Don Fernando. In compensation for this lowering of dramatic tension, Beethoven composed the splendid Act II finale, one of the largest single musical numbers he ever wrote, and certainly the most satisfactory coordination of dramatic text and musical structure on a large scale.



Costume design for Leonore

A word about the many overtures to the opera. Everyone knows that Beethoven's extended work on *Fidelio* resulted in no fewer than four overtures, the three so-called *Leonore* overtures (numbered one to three in the wrong sequence) and the *Fidelio* Overture. What we know as *Leonore* Overture No. 2 was performed at the world premiere of the 1805 version; it is an elaborate tone poem built on some of the material from the opera (especially Florestan's aria) and truncated at its climax by an ornate offstage trumpet (which later appears at the climactic moment of the opera itself). Beethoven apparently decided that it was too daring formally. He rewrote it, using much of the same material, for the 1806 performances, which were preceded by the *Leonore* Overture No. 3. This was a radical recomposition, not just a tightening up, of the earlier overture, and the result was possibly the single most dramatic and powerful overture ever composed, one of music's greatest glories. It fully captures the heroic mood and jubilation of the opera's finale; but unfortunately it is immediately followed by the charming Mozartian flirtation of Marzelline and Jaquino, hardly heroic material. (In fact, in 1805 and 1806, the curtain rose on Marzelline alone, speaking some dialogue before singing her aria "*O wär ich schon mit dir vereint.*" Only after that did Jaquino enter for the duet in which he proposes yet again and she rebuffs him.) Clearly *Leonore* No. 3 was too big and dramatic to precede such a light opening. For a proposed production in Prague in 1808, Beethoven tried yet again with an altogether simpler and lighter composition, known illogically as the *Leonore* Overture No. 1, but the performance did not come to pass, and Beethoven had no particular interest in the overture—he didn't even publish it.

Finally, in 1814, with a major revival and reworking afoot, Beethoven faced the problem again—but now with a new wrinkle. He and Treitschke decided to reverse the order of the first two numbers, so that the duet preceded Marzelline's aria. But the duet is in A major; it could not possibly follow an overture in C major (the aria had been in C minor/C major). Beethoven decided to write an overture in E major, which would lead naturally to the opening duet. His first thought, for which some sketches survive, was simply to transpose the *Leonore* No. 1 (which had never yet been performed) to E, making whatever adjustments were necessary for instrumental range. But he quickly decided that it was easier to start over afresh. The result was a perfect overture for this opening—not so dramatic as the earlier *Leonore* overtures, but also not so powerful as to render the opening scene anticlimactic. And though the *Fidelio* Overture does not have the explicit musical references to the action of the opera to follow, there are, at least, hints of the two principal characters at the very beginning. After four allegro measures of full orchestral fanfare, we have a rich Adagio begun softly by horns in E; this at least hints at the horns (in the same key) in Leonore's big aria, "*Komm, Hoffnung.*" The overture continues with another tutti Allegro for four measures, followed by an Adagio with strings murmuring in the relatively dark key (in this context) of C major, music that cannot fail to suggest the passage in the duet between Rocco and Pizarro in which the governor of the prison asks his turnkey to murder the prisoner in the deepest dungeon, and Rocco, accompanied by murmuring strings in a soft

C major, sings, "The one who scarcely lives, and hovers like a ghost?" This is, of course, a reference to the imprisoned hero. For the rest, the *Fidelio* Overture goes about its business as an overture should—being energetic and lively, preparing the audience to follow with eager attention the story that is soon to unfold.

Of course the use of the *Fidelio* Overture means the loss of the immeasurably greater *Leonore* No. 3 in the opera house. Some conductors in the past chose the more dramatic overture in any case, regardless of the jarring key change that will inevitably follow it in a performance of the 1814 version. Others sought a compromise in one way or another, to include the *Leonore* No. 3 someplace other than at the beginning. It has been performed as a kind of overture to Act II, for example, introducing Florestan in his dungeon. But the most frequent location is between the two scenes of Act II. This tradition was begun by Gustav Mahler (ironically enough, since it was Mahler himself who made the famous assertion, "*Tradition ist Schlamperei*"—"Tradition is slovenliness"). It serves the function of giving the orchestra a piece of music to play that does not require their subservience to the stage, and it certainly allows time for the stagehands to change the set for the final scene. It does have one major problem, though: it is a powerful and dramatic assertion in C major just before the final scene, which is in the same key. The result can only be to vitiate Beethoven's harmonic architecture. (In recent years, some conductors have carried the practice even further by beginning the overture on the last measure of scene i and ending it on the first measure of scene ii, so that it completely loses its independent existence, a



Costume design for Don Fernando

procedure unjustifiable on either musical or theatrical grounds.)

Fidelio has held an oddly equivocal position in the hearts of music lovers and operagoers (the two terms are sometimes mutually exclusive). It is almost totally devoid of the kind of showy singing, exotic sets and costumes, and powerful *coups de théâtre* that are, for many opera buffs, the *raison d'être* of opera. Yet Beethoven has held, ever since his own lifetime, the very highest reputation of any composer in the history of music—a reputation not only as a great composer but as an ethical force. So *Fidelio* has for many years trod the operatic stage with a somewhat gingerly and uncertain step. In German-speaking countries, naturally, it has become perhaps the equivalent of a national opera; this is especially true in Vienna, where *Fidelio* was chosen as the work to mark the reopening in 1955 of the Vienna State Opera, which had been gutted in a wartime bombing. The year of the reopening coincided with the final withdrawal of Allied occupational forces and the reestablishment of Austria as an independent country. Thus the performance of *Fidelio* became a kind of national festival. Large speakers were set up all around the opera house, and tens of thousands of people who were unable to obtain admission to the performance stood in the Opernring to hear it. In Munich, I have been told, the first performance of *Fidelio* after the war was interrupted in the first act finale, because the male choristers, who were singing the parts of prisoners stepping forth into the light for the first time in years with the words "O what joy!" were moved to tears by the nobility of Beethoven's music and were unable to sing. The world has changed a great deal since Beethoven wrote it, but *Fidelio* remains timely. Indeed, it has become more urgently timely with every passing year, and the greatest pages of this score—music that Beethoven won by dint of extended struggle toward his "martyr's crown"—will never fail to move the heart. This is music of true liberation.

—Steven Ledbetter



The Theater-an-der-Wien, where "*Fidelio*" was first performed

Beethoven's "Fidelio": An Approach to the Music

As Beethoven's only opera, *Fidelio* demands our attention. More to the point, it justifies our attention. Yet even among serious musicians, it is as often criticized as it is praised, probably because its faults are so easy to emphasize. Most of the characters—Marzelline, Jaquino, Rocco, Pizarro, Don Fernando—are stock. The two leading figures—Leonore and Florestan—emerge as symbols rather than characters, especially since the opera in its final form has been pared to its essentials. There is virtually no action: Act I is devoted entirely to introducing the characters and the situation. The lead tenor does not appear until the rise of the Act II curtain, and his rescue from the hands of the villain is achieved in not much more than twenty minutes after that. The text is often unwieldy, and Beethoven's writing for the voice is often ungainly, a criticism levied against the composer also with respect to his Ninth Symphony and the *Missa Solemnis*. To suit his musical scheme, Beethoven must often stretch the text in ways that strike the ear as unfortunate, even at such crucial moments of the score as the post-rescue duet, "*O namenlose Freude*," or, for example, in Leonore's "*Abscheulicher!*," where several key phrases must be accepted as outgrowths of the orchestral texture, specifically the horn parts which play so important a role in this number. Finally, the most overtly dramatic point in the opera, viewed from the standpoint of text alone, would seem to offer material for an extraordinarily awkward and outlandish moment: determined to save her husband, Leonore throws herself between Florestan and Pizarro, proclaiming her identity with the words, "First kill his wife!" Then:

Pizarro: His wife?

Rocco: His wife?

Florestan: My wife?

One imagines them all, hands thrown up palms outward, faces aghast, recoiling in turn.

Yet *Fidelio* works, and this statement can be made without reservation. Due to the vagaries of performance, it does not *always* work, but there are at least three renderings—and they are very different ones—available on commercial records which not only prove the point, but strengthen it with repeated hearings.* These recordings also suggest that the crucial element is one of vision, and the proper alignment of the performers' vision with that of the composer's. What makes *Fidelio* work is the sweep of the whole: it is too easy to praise the drama and big numbers of the second act (Florestan's aria, the rescue sequence, the duet for the reunited lovers, the final chorus) and pass off the rest—indeed, most of Act I, excepting perhaps the so-called "canon quartet" ("*Mir ist so wunderbar*," the first truly magical vocal number of the score) and Leonore's "*Abscheulicher!*"—as mere preparation. The musical score of this opera is a

*These are conducted by Wilhelm Furtwängler, Arturo Toscanini, and Hans Knappertsbusch. The Furtwängler and Toscanini recordings are still available, the former on Seraphim, the latter on an RCA import.

startlingly coherent whole. Every moment serves its purpose, with the patterns of preparation, tension, and release, the composer's manipulation of key relationships, his shaping of the individual numbers all playing as crucial a role here as in the most tightly knit of his purely orchestral scores. In a word, the conception is symphonic.

And what of the spoken dialogue, whose presence can pose problems in non-German-speaking countries, which on recordings is often omitted altogether, and whose textual tradition is nearly as complicated as that of the emerging opera's several versions, thereby necessitating that some sort of choice be made each time *Fidelio* is performed. One commentator has observed that without the spoken dialogue, the progression of the music is too intense, that one needs some respite to absorb and digest along the way. The placement of spoken text between the musical numbers heightens the dramatic development as well: it is no accident that the only two numbers which are not separated by dialogue are the Act I duet for Pizarro and Rocco and the accompanied recitative of Leonore's "*Abscheulicher!*" The Melodrama of Act II as Rocco and Leonore enter the dungeon to dig Florestan's grave is calculated to take its effect from a very particular and special approach to combining music and spoken dialogue. And one of the score's most moving and important moments hinges on the presence of two sentences of dialogue too often and inexplicably omitted: the rescue achieved, Pizarro and Rocco rush out of the dungeon to face the arriving Don Fernando. Leonore and Florestan are left alone onstage. Following the fortissimo chord which closes that sequence, the music of their celebratory duet begins with a pianissimo



Costume design for Florestan

murmur—but only after this exchange cements the inevitability of what has passed:

Florestan: O, meine Leonore, was
hast du für mich getan?

Leonore: Nichts, nichts,
mein Florestan.

Oh my Leonore, what have
you done for me?

Nothing at all,
my Florestan!

With four words, Leonore summarizes everything she has shown us and everything she has stood for since her first appearance in Act I. Beethoven's vision of individual, private devotion and trust as epitomized in the bond of marriage thus achieved, the composer can now move on to wrap up his second crucial concern—public trust—with the freeing of the prisoners in the Act II finale.

Not surprisingly, the Act II finale, the goal of Beethoven's architectonic plan both musically and dramatically, is all music. It begins with a burst of energy which invites comparison to the *Gloria* of the *Missa Solemnis*, and in its overall construction it typifies what we might call the "developing" musical numbers of the score, in which the thematic materials of the music change, or develop, according to the action of the moment or the sentiments being expressed without turning back on themselves to repeat the music heard at the opening. Other examples of the score's "developing" numbers—which tend to be concerned with advancing the action—are the Act I trio for Rocco, Leonore, and Marzelline ("*Gut, Söhnchen, gut*"), the Act I duet for Pizarro and Rocco ("*Jetzt, Alter, hat es Eile!*"), the Act I finale, the gravedigging duet for Leonore and Rocco, and, of course, the climactic rescue sequence, the quartet for Leonore, Florestan, Pizarro, and Rocco. Clearly delineated, large-scale musical repeats are encountered in the parts of the score which are concerned with making introductions—the opening duet for Marzelline and Jaquino, the solo arias of Marzelline and Rocco, and, though somewhat more elaborate in its construction, Pizarro's aria with accompanying chorus; these we might label the "closed" numbers of the score. Related to these, however, are several numbers that hold a very special place in the scheme of the whole: the canon quartet for Marzelline, Leonore, Jaquino, and Rocco in Act I, in which the four characters express their individual feelings to the same music in a clearly formalized musical scheme (they are all part of some larger plan); the Act II trio for Leonore, Florestan, and Rocco ("*Euch werde Lohn in bessern Welten*"), a spiritual oasis during which Florestan receives bread (communion?) from Leonore following her digging of his grave and before Pizarro's appearance in the dungeon; and the "*O namenlose Freude*" duet, an affirming "Amen" to the successful endurance by Leonore and Florestan of their trial, an "Amen" whose final ascending woodwind scale suggests an offering to heaven.

This is, of course, to oversimplify. But it does say something of Beethoven's ability to manipulate texture, form, and pattern to produce maximum cumulative effect as the opera proceeds. And the connection between the two major themes of the story—private trust and public trust—is just as skillfully handled. The prisoners make their first appearance in the Act I finale. Their trust in God—the concern, too, of Florestan's first utterances in Act II—and their hope for freedom

("Freiheit") are the principal issues here, Beethoven's setting of the word "Freiheit" particularly emphasizing the latter. Leonore's determination to save Florestan even before she is sure of his identity—"Wer du auch seist, ich will dich retten" ("Whoever you might be, I will save you"), she sings during the gravedigging duet—is a private resolve which grows from her own sense of compassion. Her unshackling of Florestan in the final scene becomes a public act, and one offered up to God ("O Gott, welch ein Augenblick!") in another of the score's serenely spiritual moments, set within and yet apart from the exuberant framing choruses.

Thus a pattern emerges which ultimately depends for its success upon that crucial balance of all the parts which characterizes the best music of Haydn, Mozart, and Beethoven, a classical balance which here also incorporates the elements necessary to any successful operatic score: the shape of the individual numbers and contrast between them, the manner and sequence in which characters are introduced, the highlighting apart of key moments within the whole, a sense of continuity, direction, and progression with respect to the plot and the musical underpinning of the drama. Another component of the whole, but one which can only be touched on here, is the relationship between the keys in which different numbers are set. Different musical keys *sound* different: they exist in different parts of musical space and provide possibilities for tension and relaxation as one key area is juxtaposed against another. The *Fidelio* Overture is in E major, and this choice of key on Beethoven's part does two things: it prepares the A major of the immediately following duet for Marzelline and Jaquino, and it also foreshadows on the level of longer-range planning the key of Leonore's aria, "Komm, Hoffnung." Marzelline's aria is in C minor, with a C major refrain; this prepares the G major of the canon quartet, which seems to exist on a new level of activity, on a

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psychological plane all its own. So, in the overture and first three numbers of the score, Beethoven has set up two musical sound-worlds, one centering around the keys of E and A, the other around keys closely related to C, the key in which the entire opera will reach its triumphant conclusion. And the two worlds can coexist: Leonore's recitative and aria, "*Abscheulicher! . . . Komm, Hoffnung*," moves through the G minor and C major of the recitative to E major for the aria. One last point with respect to key relationships: crucial moments within individual numbers can be made to seem special, made to sound apart, by a sudden shift to a distant key, and one can sense this on an aural-psychological level even without recourse to a knowledge of music theory.

Having moved now to the realm of actual sound, we can turn logically and finally to a consideration of Beethoven's orchestra. Certain details of the scoring have already been mentioned: the horn sonorities of Leonore's "*Komm, Hoffnung*," the woodwind phrase which bears the final moments of "*O namenlose Freude*" heavenward. Add to these the resigned murmur of low strings which closes the first act, the plaintive oboe solo which accompanies Florestan's vision of Leonore during his Act II aria, the very special sonority of the contrabassoon which is heard only in the gravedigging duet that follows, and the inclusion of piccolo to expand the upper orchestral range in the final chorus, and you have some sense of how particular instruments are used to telling effect. Pay close attention to the Act II introduction, terrifying in its musical depiction of the dungeon darkness to which Florestan has been condemned.

It was stated earlier that Beethoven's conception is a symphonic one. The fact that the *Fidelio* Overture was the last music he wrote for the score and yet sounds so psychologically right for the entirety of what follows—even without any clear thematic references to the opera as a whole—suggests that Beethoven's ultimate achievement had to rest on his supreme abilities as an instrumental composer rather than as a composer for the voice. The explosion of sound which opens the overture, the alternation of allegro and adagio within the first few pages, the aureole of string sextuplets heard against sustained wind chords, the gentle nobility of the theme for horn energized by soft syncopations in the high strings and the counterpoint of violas and cellos—all of this not only generates the material for the remaining five or six minutes of the overture, but suggests as well the balance between energy and relaxation which characterizes the opera as a whole. It prepares a world of good and bad, of light and darkness, of people and ideals, of religion, faith, and trust, and, ultimately, of hopes realized. As the opera proceeds, the characters and what they stand for become increasingly alive, we come to know their voices, we respond not only to their words, but to how they utter them. We recognize the orchestra as another voice, as many voices, imparting strength when human voices seem to falter, or become inadequate. One can cavil, but criticisms seem somehow insignificant. It is the overall unity of the score which gives *Fidelio* its ultimate strength, and from which emerges its ultimate vision, present from first moment to last.

—Marc Mandel

ARTISTS

Hildegard Behrens



Soprano Hildegard Behrens has been likened to super-divas such as Maria Callas, Beverly Sills, Joan Sutherland, and Birgit Nilsson, and her repertoire ranges from the Mozart heroines to Wagner's Isolde to Marie in Berg's *Wozzeck*. Ms. Behrens's 1982-83 schedule exemplifies her outstanding versatility and talent. Following her Boston Symphony debut at Tanglewood as Leonore in *Fidelio* and in music of Beethoven and Wagner at the final concert of the Tanglewood season, she will appear with the New York Philharmonic and the Chicago Symphony. At the Metropolitan Opera, she will sing in productions of Mozart's *Idomeneo* and Wagner's *Die Walküre*. Highlights of Ms. Behrens's 1981-82 season included the Verdi *Requiem* with the Cleveland Orchestra as part of a farewell concert tribute to departing music director Lorin Maazel at Carnegie Hall, and performances of *Fidelio* at the Paris Opera under the direction of Seiji Ozawa. Ms. Behrens has portrayed such diverse roles as Agathe in *Der Freischütz*, Elsa in *Lohengrin*, and Sieglinde in *Die Walküre*, and leading roles in Janáček's *Katya Kabanova*, Strauss's *Die Frau ohne Schatten* and *Ariadne auf Naxos*, and Wagner's *Flying*

Dutchman and *Tannhäuser*, among others.

In 1976, Ms. Behrens made her Covent Garden debut as Leonore, following this soon after with her debut at the National Theatre of Prague as Katya Kabanova. That year also marked her debut at the Metropolitan Opera as Giorgetta in Puccini's *Il tabarro*, and during the summer of 1977 she made her debut at the Salzburg Festival in the title role of Herbert von Karajan's new production of *Salome*, which she recorded with him for Angel records. The 1978-79 season brought her triumph as Leonore at the Metropolitan Opera, and she has also performed and recorded that role with Sir Georg Solti and the Chicago Symphony. In 1979 she returned to the Salzburg Festival to sing the title role in a new production of *Ariadne auf Naxos* conducted by the late Karl Böhm.

Hildegard Behrens was born in Oldenburg, Germany. She studied voice at the Freiburg Conservatory and in 1972 joined the Deutsche Oper-am-Rhein in Düsseldorf, where she was heard by Herbert von Karajan, who signed her for the now historic *Salome* at Salzburg. Ms. Behrens will appear again with Seiji Ozawa and the Boston Symphony Orchestra in Symphony Hall and at Carnegie Hall singing music of Mozart and the final scene from *Salome* in April 1983.

James McCracken



Internationally renowned, and one of the few true heldentenors of this century, James McCracken has held a special place in the music world since 1960, when he became the first United States-born singer to undertake the title role in Verdi's *Otello*. His definitive performances in such roles as Tannhäuser, Manrico, Canio, Florestan, and Samson have been praised by audiences and critics at the world's most prestigious opera houses, among them the Metropolitan in New York, London's Covent Garden, and the Vienna Staatsoper. This season, Mr. McCracken joined Beverly Sills and other artists in a tribute to George London at the Kennedy Center. He also appeared in *Aida* in Boston, *Turandot* with the Miami Opera, and Mahler's *Das Lied von der Erde* in Houston and Mexico City. In addition, Mr. McCracken made a recital tour of the United States with his wife, mezzo-soprano Sandra Warfield.

Born in Gary, Indiana, Mr. McCracken made his operatic debut as Rodolfo in *La bohème* in Central City in 1952. He made his Metropolitan Opera debut in 1953 singing the five-word part of Parpignol in that same opera, but left the Met after four years to build

a reputation as a dramatic tenor in Europe. His rise to international fame began when Herbert von Karajan invited him to sing Bacchus in Strauss's *Ariadne auf Naxos* at the Vienna Staatsoper, and in March 1963 he became one of the few artists in the history of the Metropolitan Opera to make a second debut, returning as a world-renowned star to sing *Otello*.

Mr. McCracken's recording of *Otello* for EMI/Angel has won the Grand Prix du Disque, his Deutsche Grammophon *Carmen* won a Grammy for the outstanding operatic recording of 1974, and he may be heard on the award-winning Philips recording of Schoenberg's *Gurrelieder* with Seiji Ozawa and the Boston Symphony Orchestra. With his wife, he has co-authored the book *A Star in the Family*. This is his second appearance at Tanglewood this summer: besides his performance this evening as Florestan, he was tenor soloist for the summer's opening-night performance of Beethoven's Ninth Symphony under the direction of Seiji Ozawa.

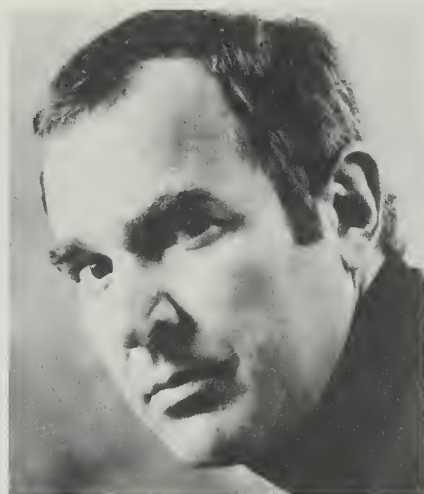


TRINITY PARISH EPISCOPAL

Sunday Services:

8:00 A.M. 10:15 A.M. 7:15 P.M.

Franz F. Nentwig



Baritone Franz F. Nentwig was born in Duisburg, Germany, where he began his musical training studying piano and cello. He began voice lessons in Hamburg, and he made his professional singing debut in Bielefeld in 1962. Mr. Nentwig has been heard with most of Germany's leading opera companies, including the Deutsche Oper Berlin, the Bavarian State Opera in Munich, and the companies of Frankfurt and Cologne. He has also appeared with the Vienna State Opera, the San Francisco Opera, Lisbon's Sao Carlo Opera, at Venice's Teatro La Fenice, and at the Turin Opera, among others. The many roles in his repertoire include Orest in Strauss's *Elektra*, Scarpia in Puccini's *Tosca*, and Verdi's Falstaff. Mr. Nentwig made his Metropolitan Opera debut as Don Pizarro in Beethoven's *Fidelio* in January 1980, and he has since been heard there as Wotan in *Das Rheingold*, the Wanderer in *Siegfried*, and Barak in Strauss's *Die Frau ohne Schatten*. This coming season he adds Wotan in *Die Walküre* to his Metropolitan Opera repertoire. Tonight's performance as Don Pizarro is Mr. Nentwig's first with the Boston Symphony Orchestra.

Paul Plishka



Bass-baritone Paul Plishka's performances with the world's leading opera companies, orchestras, and festivals have won accolades from the public and the press. He has been a leading artist of the Metropolitan Opera since 1967, and he also appears regularly with such major North American opera companies as those of San Francisco, Philadelphia, Houston, Pittsburgh, San Diego, New Orleans, Hartford, Toledo, Dayton, Toronto, Ottawa, and Vancouver, as well as the Opera Orchestra of New York. European audiences have seen him at La Scala, Covent Garden, the Hamburg Staatsoper, the Paris Opera, Munich, and Strasbourg, as well as at the Salzburg Easter Festival and the Spoleto Festival of Two Worlds. In 1981 he made his debut with the Lyric Opera of Chicago appearing in Verdi's *Macbeth* and Beethoven's *Fidelio*. As an orchestral soloist, Mr. Plishka has performed with the major orchestras of Boston, Chicago, Philadelphia, New York, Los Angeles, Cincinnati, San Francisco, Toronto, and Washington, D.C. His annual recital tours have taken him to the most prestigious concert halls in the country, including Carnegie Hall, the Kennedy Center, and the Metro-

politan Museum. Summers find him in recitals and operatic performances at Tanglewood, Meadow Brook, Blossom, Robin Hood Dell, Ravinia, and the Hollywood Bowl. In 1982-83, Mr. Plishka returns to the Metropolitan opera for numerous roles; he also appears at the Houston Grand Opera and gives several concerts and recitals throughout the United States. International engagements include performances in Barcelona, Spain, and Santiago, Chile. In addition to his roles at the Met, highlights of Mr. Plishka's previous seasons have included a Verdi *Requiem* with the New York Philharmonic conducted by Zubin Mehta, broadcast over national television and recorded for CBS.

Born and raised in Old Forge, Pennsylvania, Paul Plishka attended Montclair State College in New Jersey, where he began musical studies with the Paterson Lyric Opera Theatre. When he was twenty-three he won first place in the Baltimore Opera Auditions, and

soon after he joined the National Company of the Metropolitan Opera. When the Met dissolved its National Company, Mr. Plishka was invited to join the parent company and so made his official debut in *La Gioconda* in 1967. He has since performed over forty leading roles with the Met, including Ramfis in *Aida*, Wurm in *Luisa Miller*, Colline in *La bohème*, Raimondo in *Lucia di Lammermoor*, Leporello in *Don Giovanni*, Pimen in *Boris Godunov*, and King Marke in *Tristan und Isolde*, including the only Metropolitan Opera performance featuring Birgit Nilsson and Jon Vickers together in the lead roles, in January 1974. Mr. Plishka has recorded extensively for Angel, ABC, Columbia, Erato, London, RCA, and Vox. He made his Boston Symphony debut at Tanglewood in 1968, and he has since returned for performances of Beethoven's Ninth Symphony, Berlioz's *Roméo et Juliette*, Tchaikovsky's *Eugene Onegin*, and, most recently, Berlioz's *Damnation of Faust*, at Tanglewood in 1979.

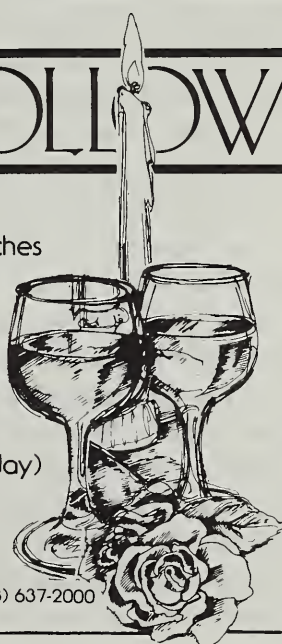
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Victor von Halem



Born in Berlin, bass Victor von Halem spent several years as a young man in Italy and Portugal. He received his musical training in Munich from 1959 to 1965, and after an audition with Herbert von Karajan he received his first engagement at the Deutsche Oper Berlin, of which he has been a permanent member since 1966. He has toured the United States, Canada, Japan, Italy, France, and Portugal, and his festival appearances have included Orange, Athens, Edinburgh, and, on several occasions at the invitation of von Karajan, the Salzburg Easter Festival. He will appear with von Karajan at the Salzburg Festival again during the 1983-84 season and in 1985, and he will also be recording during the next few years. Mr. von Halem has been engaged by such well-known conductors as Claudio Abbado, Lorin Maazel, Antal Dorati, Carlos Kleiber, and James Levine, and his repertory includes more than seventy operatic and concert scores. His operatic engagements for the 1982-83 season include Caracas, Toulouse, Monte Carlo, Avignon, and Strasbourg, with appearances in operas including *Tannhäuser*, *Don Giovanni*, *Rigoletto*,

La Vestale, *Tristan und Isolde*, *Semiramide*, and *Die Walküre*. Mr. von Halem made his debut with the Boston Symphony Orchestra on the opening concert of this Tanglewood season in a performance of Beethoven's Ninth Symphony under the direction of Seiji Ozawa.

Maria Fausta Gallamini



Born in Genoa, soprano Maria Fausta Gallamini studied voice with Mario Vasquez d'Acugno, and she was among the winners of the international competition, "Lyric Voices of the World," at Milan in 1974. The following year she made her debut at La Scala in Ravel's *L'Enfant et les sortilèges* under the direction of George Prêtre. She has since appeared throughout Italy, in Genoa, Bologna, Rome, Trieste, and Florence, and elsewhere in Europe: at the Paris Opera for two consecutive years in *L'Enfant et les sortilèges* under the direction of Seiji Ozawa, as Barbarina in Mozart's *Le nozze di Figaro* at Salzburg conducted by Herbert von Karajan, as Susanna in the same opera at the Glyndebourne Festival, and as Micaela in *Carmen* directed by Jean-Claude Casadesus. She makes an important debut in Florence next January

singing Nanetta in Verdi's *Falstaff* under the direction of Carlo Maria Giulini. In addition to her operatic performances, Ms. Gallamini is a particularly active concert performer, appearing in Lieder recitals and oratorios especially in Germany and Austria.

Vinson Cole



Tenor Vinson Cole is rapidly gaining an international reputation as a brilliant singing actor. He made his debut with the New York City Opera during the 1978-79 season as Rodolfo in *La bohème*, returning there the following season to repeat that triumphant performance. In 1980-81 he appeared again as Rodolfo, also adding the role of Fenton in *The Merry Wives of Windsor* in New York and Los Angeles. Mr. Cole has sung major roles with the opera companies of St. Louis, San Francisco, Boston, Dallas, Santa Fe, and Vancouver. European audiences have acclaimed his performances at the Theatre de l'Opera in Lyon, the Opera du Rhin in Strasbourg, and the Welsh National Opera. In addition to his New York City Opera performances, his 1980-81 season included Pinkerton in *Madama Butterfly* with the Pacific Opera and the Duke

in *Rigoletto* with the Calgary Opera. Mr. Cole's many operatic engagements have also included Jaquino in *Fidelio* with Opera du Rhin, Rodolfo with the Santa Fe Opera, and the Duke with the New York City Opera. Mr. Cole is also an outstanding interpreter of the orchestral repertory, and he has appeared as tenor soloist with such major orchestras as those of Chicago, San Francisco, Detroit, St. Louis, and Minnesota. He has sung in Mendelssohn's *Elijah* with the Columbus Symphony and made his Cleveland Orchestra debut in Dvořák's *Stabat Mater*. During 1981-82 he performed Handel's *Messiah* with the Minnesota Orchestra, Britten's *Les Illuminations* with the Denver Symphony, the Berlioz *Requiem* with the Toronto Symphony, and the Verdi *Requiem* with the Quebec Symphony, as well as two recital tours across the United States.

Born in Kansas City, Vinson Cole received his early musical training at the University of Missouri. On full scholarship to the Philadelphia Musical Academy, he studied with Licia Albanese. At the Curtis Institute he studied with Margaret Harshaw, and he performed numerous roles with the Curtis Opera Theatre and the Philadelphia Lyric Opera. The recipient of many honors and awards, Mr. Cole won the 1976 National Award of Chicago's WGN "Auditions of the Air," and in 1977 he won the Weyerhauser Award of the Metropolitan Opera National Auditions. He has been a grant recipient of the National Opera Institute and the Martha Baird Rockefeller Fund for Music, and he was chosen in 1977 to sing at the White House state dinner honoring West German Chancellor and Mrs. Schmidt. Tonight's performance as Jaquino in Beethoven's



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Fidelio is Mr. Cole's first with the Boston Symphony Orchestra; he returns for Britten's *Les Illuminations* next January under the direction of Kurt Masur.

John LaPierre



Tenor John LaPierre is from Bennington, Vermont, and recently completed his bachelor of fine arts degree at the State University of New York at Purchase, where he studied with Janet Bookspan, Patricia Brooks, and Samuel Sanders. While there, he also participated in the master classes of Gerard Souzay. This spring, Mr. LaPierre won the National Arts Club Competition for Young Tenors; as a result, he will give a New York City recital in the fall. In the spring of 1983 Mr. LaPierre will sing his first *St. John Passion*, with the Greenwich Choral Society under the direction of Richard Vogt. This is his second summer as a student of Phyllis Curtin at the Berkshire Music Center at Tanglewood. Earlier this summer, he was tenor soloist in a performance of the Stravinsky *Mass* with the Boston Symphony Orchestra under the direction of Kurt Masur.

Mark Fularz

Born in North Tonawanda, New York, and currently living in Boston, baritone Mark Fularz received his undergraduate degree from the State University of New York at Fredonia, where he sang the roles of Marcello in *La bohème* and Giuseppi Palmieri in *The Gondoliers*. While in college he was soloist in many choral concerts and opera scenes and on the Concert Choir's concert tour of Spain. For three summers he was a member of the Artpark Summer Music Festival in Lewiston, New York. Mr. Fularz has appeared with the John Oliver Chorale and the Massachusetts Institute of Technology Choral Society. His oratorio repertoire includes, besides many standard works, the roles of Pater Seraphicus and Pater Profundis in Schumann's *Scenes from Goethe's "Faust,"* and Oreste in Milhaud's *Les Choéphores*. Mr. Fularz is a member of the Phyllis Curtin Seminar for Singers at the Berkshire Music Center this summer. Tonight's performance is his first with the Boston Symphony Orchestra, and he will also be heard as soloist in the Beethoven Choral Fantasy on the final concert of this Tanglewood season.

David Kneuss

David Kneuss directed the Boston Symphony Orchestra's concert-opera performance of scenes from Mussorgsky's *Boris Godunov* at Tanglewood last summer and Puccini's *Tosca* the summer before. A staff stage director at the Metropolitan Opera, he begins his fifth season there this September. Born in Syracuse, Mr. Kneuss is a graduate of the Boston University School of Theater, and he holds a graduate degree in

fine arts and directing from the theater division of Carnegie-Mellon University. Before joining the Met his experience was exclusively in theater, and he has also worked with the Philadelphia Opera Company and the Opera Theatre of St. Louis. Mr. Kneuss was opera consultant for the recent Warner Brothers film *So Fine!*, starring Ryan O'Neal. At the Met this past season, he was assistant to Franco Zeffirelli for the new, televised production of *La bohème*, which he will himself direct for its 1982-83 revival.

John Michael Deegan

John Michael Deegan has designed the scenery and lighting for performances at Tanglewood of Puccini's *Tosca*, scenes from Mussorgsky's *Boris Godunov*, and Stravinsky's *Oedipus Rex*, all conducted by Seiji Ozawa. Mr. Deegan is assistant to David Reppa, the staff designer of the Metropolitan Opera, and he begins his sixth season there this September. Born in Pittsburgh, Mr. Deegan studied at Carnegie-Mellon University. His credits include lighting design for productions at Houston Grand Opera, Houston Ballet, and the Opera Company of Boston, and set and scenic design work for American Ballet Theatre, Wolf Trap, and the Baltimore Opera. He was also lighting designer for an Acting Company production of *Twelfth Night* directed by Michael Langham.

Sarah G. Conly

Sarah G. Conly's professional design career got off to a booming start when her first show failed to open due to an eleventh-hour collapse of the stage. Since then, she has been considerably more successful as a

designer of costumes for theater, opera, dance, and television. Ms. Conly has worked for both the Metropolitan and Seattle opera companies, and she has designed the costumes for staged Boston Symphony performances at Tanglewood of scenes from Mussorgsky's *Boris Godunov* and Stravinsky's *Oedipus Rex*, both conducted by Seiji Ozawa. Ms. Conly is a graduate of Vassar College and Boston University's School for the Arts.

Tanglewood Festival Chorus
John Oliver, Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now

performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

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Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra in-

clude music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

John Oliver and the Tanglewood Festival Chorus may be heard on Thursday evening, 26 August in the Theatre-Concert Hall at Tanglewood performing music of Weill and Dallapiccola, and Stravinsky's *Les Noces*.

Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus has openings in all sections for the 1982-83 season with the Boston Symphony Orchestra. Works to be performed include Beethoven's Choral Fantasy, Britten's *Spring Symphony*, Stravinsky's *Requiem Canticles*, and Berlioz's *Damnation of Faust*, all under the direction of Music Director Seiji Ozawa, as well as Elgar's *The Dream of Gerontius* with Principal Guest Conductor Sir Colin Davis and an all-Vivaldi program with Vittorio Negri.

Auditions will be held Wednesday, 8 September at 6 p.m. at Symphony Hall, Massachusetts Avenue, Boston. No appointment is necessary. For further information, call the Chorus Office at (617) 266-3513 after 30 August.

In addition, special auditions will be held for extra singers in all voice parts for December performances of Elgar's *The Dream of Gerontius*, and for tenors and basses for January 1983 performances in Boston and New York of Berlioz's *Damnation of Faust*. These special auditions will be held on Thursday, 9 September at 6 p.m. at Symphony Hall, Massachusetts Avenue, Boston.

Tanglewood Festival Chorus and Tanglewood Choir
John Oliver, Conductor

Sopranos

Amy Clark Aliapoulios
Charleen Ayers
Margaret Cusack
Roberta Gumbel
Natalie Jackson
Soo Yeon Kim
Marianne Labriola
Marquita Lister
Eileen McNamara
Ann Moreci
Margaret Parsons
Patricia Potter
Mary Setrakian
Jane Stageberg
Sue Ann Stutheit
Joanne Sudo
Rochelle Travis
Korliss Uecker
Ellen Vickers
Melissa Weick
Lenae Wisner

Mezzo-sopranos

Maisy Bennett
Penelope Bitzas
Barbara A. Cooper
Ethel Crawford
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Deborah Grodecka

Donna Hewitt
Deborah Hood
Leah Jansizian
Jane Lehman
Jean McDonald
Honey Meconi
April Merriam
Rachel Rashba
Linda Kay Smith
Lorraine Walsh

Tenors

Darryl Allan Abbey
Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Paul Bernstein
Paul Clark
Mark J. Dapolito
Reginald Didham
Joel Evans
William David Finley
William E. Good
Carl Halvorson, Jr.
Dean Armstrong Hanson
Fred G. Hoffman
Kent Kornmeyer
John LaPierre
Henry Lussier
John H. Munier, Jr.
William Ross Price
Edward P. Quigley

Ernest Redekop
Dean Stevens
Robert Towne
Avery Tracht
Jeffrey Weber
Mark Wilson
Richard H. Witter

Basses

Peter Crowell Anderson
Peter T. Anderson
S. Mark Aliapoulios
Daniel E. Brooks
W. Mark Fularz
John Knowles
Raymond Komow
Lee. B. Leach
Steven Ledbetter
Richard L. McVity
René A. Miville
Glen Nixon
Stephen H. Owades
Jules Rosenberg
Andrew V. Roudenko
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Susan Almasi, Rehearsal pianist

1982
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor

Sunday, 22 August at 2:30

LUCIANO BERIO conducting

BERIO Four original versions of Luigi Boccherini's
 Ritirata notturna di Madrid, superimposed
 and transcribed for orchestra

BACH Brandenburg Concerto No. 1 in F, BWV 1046
 [Allegro]
 Adagio
 Allegro
 Menuet—Trio—Menuet—
 Polonaise—
 Menuet—Trio—Menuet

CHARLES KAVALOVSKI and DANIEL KATZEN, horns
RALPH GOMBERG, WAYNE RAPIER, and
ALFRED GENOVESE, oboes
SHERMAN WALT, bassoon
JOSEPH SILVERSTEIN, violin

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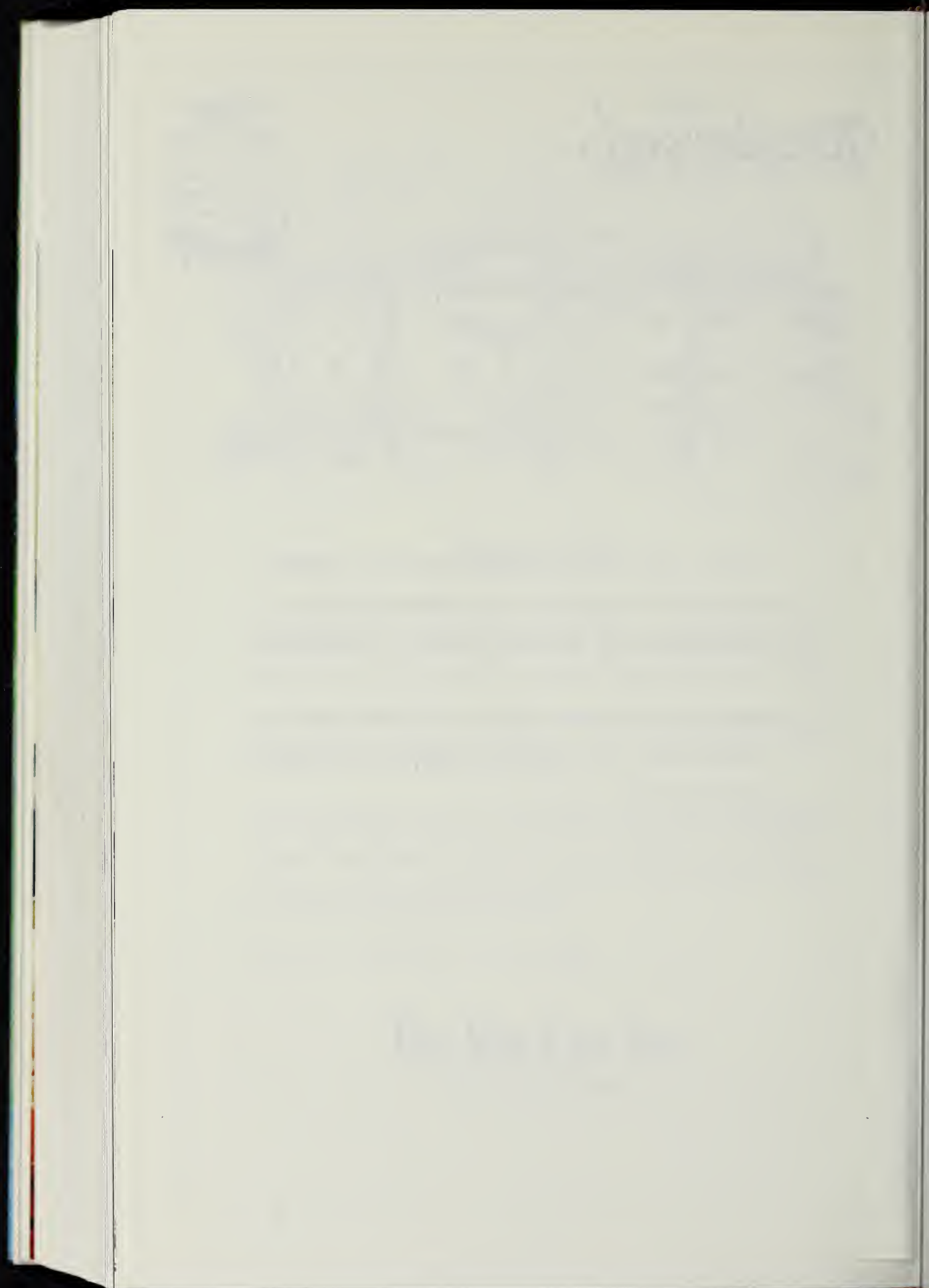
Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor

Sunday, 22 August at 2:30

Please note that THE NEW SWINGLE SINGERS
will participate in this afternoon's
performance of Luciano Berio's "Sinfonia."

Biographical material on THE NEW SWINGLE
SINGERS may be found on page 72 of today's
program book.



NOTES

Luciano Berio

Four original versions of Luigi Boccherini's

Ritirata notturna di Madrid, superimposed and transcribed for orchestra

Luigi Boccherini was born in Lucca, Italy, on 19 February 1743 and died in Madrid on 28 May 1805. He composed the quintet in C major, Opus 30, No. 6, in 1780.

Luciano Berio was born in Oneglia, near Imperia, on the Ligurian coast in northern Italy, on 24 October 1925. He is composer-in-residence at the Berkshire Music Center at Tanglewood this summer. His orchestral arrangement of Boccherini's quintet movement was published in 1975. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, two snare drums, triangle, bass drum, harp, and strings.

Luigi Boccherini went to Madrid as early as 1769 and lived there for many years, though he continued to tour as a cello virtuoso and composer. By 1770 he was in the service of the Infante Don Luis, the younger brother of Charles III. For the next fifteen years, until his patron's death, he enjoyed the greatest security that he ever knew. It was apparently during this period that he composed, as a kind of *jeu d'esprit*, a string quintet with the title *La Musica notturna delle strade di Madrid* (Night music in the streets of Madrid). After evoking the imitation of church bells sounding the *Ave Maria*, Boccherini writes a "Minuet of the blind" (presumably an imitation of music performed by serenading beggars) which calls for the two cellos to place their instruments on their laps and strum them like a guitar. There is also a *Passeccaille* representing street singers and their music, and a finale headed *Variazioni sulla Ritirata notturna di Madrid* (Variations on the night retreat in Madrid). The tune subjected to these variations is not the simple bugle call for retreat, but an actual tune some sixteen bars in length which would have been played by a small band marching through the streets of Madrid to summon the soldiers throughout the town back to their barracks before "lights-out" (operagoers will recall the "retreat" sounded in the second act of *Carmen*, which Don Jose rather guiltily ignores, entranced as he is by Carmen's dancing). In order to suggest movement through the town, Boccherini lays out his variations in the manner of a "patrol," a term used with marches to indicate a gradual increase in dynamics from very soft to full volume, then dying away again, thereby creating in miniature an entire parade.

In choosing to arrange this very simple C major march and variations for orchestra, Luciano Berio has produced music considerably simpler than his own original production, though he has, in the past, made memorable use of the music of earlier composers for his own purposes (perhaps most impressively in *Sinfonia*, in which a movement from Mahler's Second Symphony functions as the expressive thread binding together a collage of quotations musical and extramusical). But here he produces a straightforward though elaborate and colorful orchestration of Boccherini's little piece. The original Italian title of Berio's work reads:

Quattro versioni originali della 'Ritirata notturna di Madrid' di L. Boccherini sovrapposte e trascritte per orchestra; this elaborate mouthful seems confusing at first glance, perhaps even willfully misleading or jesting, since there are not "four versions" of anything apparent in the score. But, in fact, the title provides a precise description of the piece. Over the years, Berio encountered four different source traditions of Boccherini's set of variations in old manuscripts and prints, each with somewhat different treatments of string textures and ornamentation. For his orchestral arrangement, Berio superimposed all four versions and found orchestral equivalents for the many special string effects of the originals (to his chagrin, he found a fifth version after completing his arrangement, but decided to let the piece stand as it is). The countermelodies and many of the accompaniment figures come from the string quintet, though Berio often divides them up so that a line may be shared by several different instruments, producing a kaleidoscopic color not possible in the original version. Beyond that, there are only two structural changes to the original quintet: variations VIII and IX are presented in reverse order, and the piece begins and ends with a few measures of scarcely audible (they are marked *pppp!*) measured drumrolls, setting up a military tattoo that runs, with various rhythmic alterations and in various instrumental sections, from beginning to end.

—Steven Ledbetter



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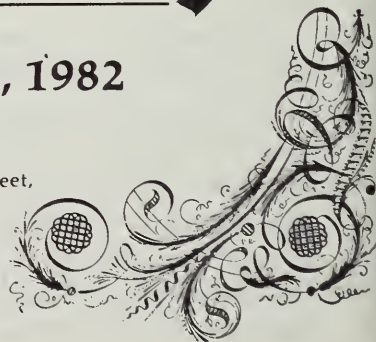
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Johann Sebastian Bach

Brandenburg Concerto No. 1 in F, BWV 1046

Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. He wrote the Brandenburg Concertos around 1720. The Concerto No. 1 in F is scored for "two Hunting Horns, three oboes, and Bassoon, Solo Violino Piccolo, two Violins, one Viola and Violoncello, with Figured Bass." The harpsichordist at this performance is Mark Kroll.

When Bach moved to Köthen at the end of 1717 to assume the post of Capellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Köthen, it was the first time since the summer of 1703 that he was not employed as an organist. The Court at Köthen was Calvinist, and service music was restricted to unaccompanied hymns. Bach's new patron, then just twenty-three, loved music and performed with skill on the violin, the viola da gamba, and on keyboard instruments. Later, Bach said that he had gone to Köthen hoping to spend the rest of his life there; however, in December 1721 his *Serenissimus* had married, whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The *amusa*, as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. Early in 1723 he went to Leipzig, taking charge of the music at the churches of St. Thomas and St. Nicholas, becoming involved as well with the musical life at the University, and there he remained until his death.

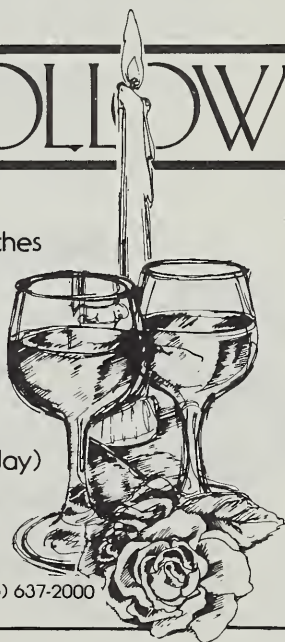
At Köthen, his chief task was to compose instrumental music and to see to its performance. Not only was there music to be written for the Court; the Bach household, too, with its growing children and a young wife who

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wanted instruction, made its own demands. In response to all this, and in spite of whatever discontents he may have felt at Köthen, Bach was staggeringly productive: in five years he wrote about a dozen concertos including the six Brandenburgs, the first book of the *Well-tempered Clavier*, the two-part Inventions and three-part Sinfonie, the six English and six French suites for the harpsichord, the six suites for solo cello, the three sonatas for viola da gamba with harpsichord, three partitas and three sonatas for violin solo, six sonatas for violin with harpsichord, at least the first two of his four orchestral overtures (or suites), and the various sonatas for flute, unaccompanied, with figured bass, or with obbligato harpsichord.

It is possible that the Brandenburg concertos are part of the story of Bach's restlessness at Köthen—not their composition, which was accomplished in the ordinary fulfilment of his duties to Prince Leopold, but Bach's preparation of a presentation copy that he sent to His Royal Highness, Christian Louis, Margrave of Brandenburg, in March 1721. That copy went accompanied by the following letter (in Bach's most courtly French):

Your Royal Highness,

As I had a couple of years ago the pleasure of appearing before Your Royal Highness, by virtue of Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music, and, as in taking leave of Your Royal Highness, Your Highness deigned to honor me with the Command to send Your Highness some pieces of my Composition, I have then, in accordance with Your Highness's most gracious Orders, taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concerti, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigour of that fine and delicate Taste which the Whole World knows Your Highness has for musical pieces; but rather to infer from them the benign Consideration to the profound respect and most humble obedience which I try to show Your Highness herewith. For the rest, Sire, I beg Your Royal Highness's gracious favour toward me, and to be assured that nothing is as close to my heart as the wish that I may be employed on occasions more worthy of Your Royal Highness and of Your Highness's service—I, who without equal in zeal, am,

Sire, Your Royal Highness's most humble and obedient servant,
Jéan Sébastien Bach

The couple of years to which Bach refers take us back to 1719, and in fact, on 1 March of that year, Bach was paid 130 thaler to cover the expenses of a journey to Berlin, where he was to collect a newly built harpsichord. That presumably was when Bach met the Margrave and played for him (Brandenburg is the Prussian province immediately to the north of Berlin: its capital was Potsdam). For all the extravagance of the language, Bach's remarks about the Margrave's "fine and delicate taste" have some foundation in truth. We learn from Bach's biographer Philipp Spitta that the Margrave was "especially devoted to music, over and above the ordinary aristocratic dabbling" and that he spent a lot of money on it. When he died in 1734, his large music library was sold, Bach's manuscript

being included as part of a large and very cheap job lot. It bears no traces of use. Perhaps the Brandenburg orchestral resources were reduced between 1719 and 1721; perhaps Bach had overestimated them in the first place. Unlikely as it seems from Spitta's remarks, it could simply have been lack of appreciation, and we know nothing of any payment, gift, or acknowledgment made to the composer.

Bach's concertos normally have three movements, fast-slow-fast. Brandenburg No. 1 is an exception in that it adds a minuet with three contrasting interludes. According to the German scholar Heinrich Bessler, who has made some bold conjectures for a Köthen chronology, this was the third of the Brandenburgs to be composed: for its first version, in which it lacks the Menuet, he assigns the date of summer 1718. It is the most complex of the set in sound and form. The *violino piccolo* is tuned a minor third higher than an ordinary violin, thus sounding shriller and possessing its own peculiar repertory of multiple stops. It is the primary solo instrument. One oboe joins it in duet for the Adagio, but in general the six wind players together form something like a secondary solo group. In the Adagio, the bass entrance of the melody leads to a famous harmonic collision, the most emphatic example of Bach's constant and expressive play with the magic of "false relations."

The orchestral possibilities frequently lead Bach into a nine-layered polyphony. Nowhere in the Brandenburgs is Bach's concern with textures more explicitly set forth than in the Adagio's last measures with their

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separation on successive beats into bass, oboes, and unsupported high strings. The concerto finds an unexpected formal extension in the Menuet with its three contrasting interludes: a true Trio for oboes and bassoon, a polonaise for strings only and in quicker tempo, and then, in a new meter, a virtuosic passage for the two horns playing against all the oboes in unison. Thus the work crystallizes in this final divertissement those fastidiously structured timbral sequences that are its most basic and serious compositional concern.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Luciano Berio

Sinfonia for eight voices and orchestra

Luciano Berio was born in Oneglia, near Imperia, on the Ligurian coast in northern Italy, on 24 October 1925. He is this summer's composer-in-residence at the Berkshire Music Center. He composed *Sinfonia* on a commission from the New York Philharmonic to celebrate that orchestra's 125th anniversary year; he conducted the first performance in October 1968. That performance (later recorded) consisted of four movements. In 1969, the composer added a fifth movement as finale. The score calls for eight singers, three flutes and piccolo, three clarinets and E-flat clarinet, two oboes and English horn, alto and tenor saxophones, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, harp, piano, electric organ, electric harpsichord, an enormous percussion battery (timpani, glockenspiel, small, medium, and large tam-tams, snare drum, bongos, guiros, marimba, sizzle cymbal, bass drums, tambourine, wood blocks, whip, grélots, triangles, vibraphone, castanets), twenty-four violins divided into three groups of eight and assigned specific positions on the stage, eight violas, eight cellos, and eight basses.

To Mahler, the composition of a symphony was, he said, like creating a world—and Mahler's far-flung symphonies come as close to capturing an entire world of music as anything written up to their day. Whether or not Luciano Berio had Mahler's comment in mind when he embarked on his only work to date identified as a "symphony," there is little doubt that *Sinfonia* captures a world in microcosm—and a very real and present world it is. Few concert works for symphony orchestra, in fact, are so explicitly part of our day-to-day experience, both musical and extramusical. Certain elements came directly from the political situation of 1968, the year of the work's composition: references to Martin Luther King, who was assassinated that April, to the students' insurrection at the Sorbonne in Paris a month later (which the composer witnessed). All of this becomes part of the material for *Sinfonia*, an explicit reminder of something we all too often forget—that music and the other arts, as essential human experiences, exist in the same world as wars and politics, love and hate,

freedom fighters and assassins, scholars, artists, and musicians. It is easy enough now for us to look back (or "listen back") and hear in Beethoven reflections of an age of revolutions or in Mahler a turn-of-the-century *Angst*. It is harder to gain perspective on our own times for the obvious reason that perspective requires some distancing. Yet each composer, in every work, represents not only his own artistic sensibility but also a reaction of some kind of the world in which he lives. Berio's *Sinfonia* holds us explicitly in our own time, even when recalling music of the past.

At the time of the first performance (before the work was entirely complete, consisting then of four movements rather than the present five), the composer warned the first audience:

The four sections into which *Sinfonia* is divided are not to be taken as movements analogous to those of the classical symphony. The title, in fact, must be understood only in its etymological sense of "sounding together" (in this case the sounding together of instruments and eight voices). Although their expressive characters are extremely diversified, these four sections are generally unified by similar harmonic and articulatory characteristics (duplication and extended repetition being among the most important).

The presence of voices suggests, of course, the presence of a text which might "explain" the music or give it some kind of program. But Berio's use of words is not simply a linear treatment of the texts employed. He breaks up passages into individual phonemes, which then become part of the musical material, while occasionally allowing an entire word or phrase to make its way through the texture, thus creating the effect of something overheard or rather "not quite heard." The degree of perceptibility varies from passage to passage intentionally (for this reason texts are not to be printed in the program). The fifth movement, added as a summation of the score after the first performance had taken place, in fact makes a more explicit linear use of the narrative substance of the extracts enunciated in the first movement.



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The singers begin *Sinfonia* in a passage of sustained, changing vowels (without consonants); this soon yields to rhythmically spoken individual words, vowels, and consonants and the first comprehensible sentences of text, interrupted by the fortissimo entry of the full orchestra, which generates the further discourse of voices and instruments. Although the orchestra is a traditional (though quite large) one, the voices are specifically anti-classical. They do not engage in *bel canto* song, but rather in a clear, vibrato-less tone that is particularly suitable to the fact that they are miked. (The composer insists in the preface to his score that the singers "must be able to sing without vibrato.") The composer's note explains:

The text of the first part consists of a series of short fragments from *Le Cru et le cuit* by the French anthropologist Claude Levi-Strauss.

These fragments are taken from a section of the book that analyzes the structure and symbology of Brazilian myths about the origins of water and related myths characterized by similar structure.

The second movement bears a title and tempo marking (*O King; Immobile e lontano*). The work is an orchestral elaboration of a chamber composition of the same title for mezzo-soprano and flute, clarinet, violin, cello, and piano composed shortly after the assassination of Dr. Martin Luther King. In both versions, the texture is light—essentially a single melodic line



Luciano Berio

with heterophonic elaborations—and the voices sing vowels and consonants drawn from the phrase “O Martin Luther King.” At first the sounds are so fragmented as to be sheer sonority without meaning, but gradually the shifting causes them to coalesce into a fortissimo “King,” the main climax of this short movement, and only at the end does the full phrase appear.

The third movement aroused the greatest interest at the premiere and perhaps requires the greatest amount of explanation. In one sense it is a musical collage evoking the main traditions of western musical history from Bach to the present, overlaid on the framework of a movement drawn from that earlier composer of world-building symphonies, Gustav Mahler. There is also a series of texts which link this musical world-complex to a particular time and place. The composer’s note identifies the various sources:

The main text for the third section includes excerpts from Samuel Beckett’s *The Unnamable*, which in turn prompt a selection from many other sources, including Joyce, spoken phrases of Harvard undergraduates, slogans written by students on the walls of the Sorbonne during the May 1968 insurrection in Paris (which I witnessed), recorded dialogues with my friends and family, snatches of *solfège*, and so on.

The musical content of the movement merited a much fuller discussion from the composer as

perhaps the most “experimental” music I have ever written. It is another homage, this time to Gustav Mahler, whose work seems to bear the weight of the entire history of music . . . The result is a kind of “voyage to Cythera” made on board the third movement of Mahler’s Second Symphony. The Mahler movement is treated like a container within whose framework a large number of references is proliferated, interrelated and integrated into the flowing structure of the original work itself. The references range from Bach, Schoenberg, Debussy, Ravel, Strauss, Berlioz, Brahms, Berg, Hindemith, Beethoven, Wagner and Stravinsky to Boulez, Stockhausen, Globokar, Pousseur, Ives, myself and beyond. I would almost say that this section of *Sinfonia* is not so much composed as assembled to make possible the mutual transformation of the component parts. It was my intention here neither to destroy Mahler (who is indestructible) nor to play out a private complex about “post-Romantic music” (I have none) nor yet to spin some enormous musical anecdote (familiar among young pianists). Quotations and references were chosen not only for their real but also for their potential relation to Mahler. The juxtaposition of contrasting elements, in fact, is part of the whole point of this section of *Sinfonia*, which can also be considered, if you will, a documentary on an *objet trouvé* recorded in the mind of the listener. As a structural point of reference, Mahler is to the totality of the music of this section what Beckett is to the text. One might describe the relationship between words and music as a kind of interpretation, almost a *Traumdeutung*, of that stream-of-consciousness-like flowing that is the most immediate expressive character of Mahler’s movement. If I were to describe the presence of Mahler’s “scherzo” in *Sinfonia*, the image that comes most spontaneously to mind is that of a river, going through a constantly changing landscape,

sometimes going underground and emerging in another, altogether different, place, sometimes very evident in its journey, sometimes disappearing completely, present either as a fully recognizable form or as small details lost in the surrounding host of musical presences.

At the time of the premiere, Berio called the fourth movement (which was then the last) a "sort of coda," taking verbal fragments from the three earlier movements and a brief reference to the beginning of the fourth movement of Mahler's Second. The fifth movement, which now stands as the finale of *Sinfonia*, is intended to provide the real completion. It takes up again the textual fragments from *Le Cru et le cuit* first heard in the opening movement, developing them further (along with a few other fragments from elsewhere) to bring *Sinfonia* to its shimmering, quiet conclusion.

—S.L.



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ARTISTS

Luciano Berio



One of the world's most distinguished composers, Luciano Berio was born in Oneglia, Italy, in 1927. He studied with Ghedini at the Milan Conservatory and worked at the Italian Broadcasting Corporation in Milan from 1953 to 1960, when he founded the Studio di Fonologia and led the concert series of the same name. He was a student and then, in 1960, composer-in-residence at the Berkshire Music Center at Tanglewood, where he is again composer-in-residence and also acting director of contemporary music activities this summer. Mr. Berio has also taught at Mills College in California, Dartington, Darmstadt, and Harvard University, and from 1965 to 1971 he was a member of the composition faculty at the Juilliard School in New York. He is head of the Electro-Acoustic Department of IRCAM, the new research institute of Centre Pompidou in Paris.

Mr. Berio's works are performed regularly throughout the world, particularly in the major music centers and festivals of western Europe, the United States, Japan, Australia, and Israel. His music has

been featured at festivals including those of Paris, Rouen, La Rochelle, Metz, Venice, Donaueschingen, and Holland. He often conducts concerts of his own music, having appeared in this capacity with the London Symphony and BBC Orchestra, the London Sinfonietta in the United Kingdom and abroad, the Los Angeles Philharmonic, the Cleveland Orchestra, the Israel Philharmonic, the Amsterdam Concertgebouw, the Rotterdam Philharmonic, the French National Radio Orchestra, the Stuttgart Radio Orchestra, the Bavarian Radio Orchestra, the Cologne Radio Orchestra, and the Stockholm Philharmonic. Among the most important works of his prolific output are *Differences* (1959), *Circles* (1960), *Visage* (1961), *Passaggio* (1962-63), *Laborinthus II* (1965), the *Sinfonia* of today's program (1968), *Bewegung* (1971), the Concerto for Two Pianos (1973), *Coro* (1976), and the *Sequenza* and *Chemins* series which span his career from 1958. He has been commissioned by IRCAM to compose a piece for piano and orchestra for Daniel Barenboim; other recent commissions include a new opera for La Scala in Milan. Mr. Berio's compositions have been recorded by Phonogram, Decca, CBS, and RCA. This is his first appearance as conductor with the Boston Symphony Orchestra.

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the Paris-based ensemble disbanded in 1973, Swingle went to London, auditioned more than eighty performers, and found what he was looking for: two sopranos, two mezzos, two basses, and a tenor voice to supplement his own. Drawing from jazz greats Louis Armstrong and Ella Fitzgerald, adding his classical training, and extracting the style of his original group, Swingle introduced a new sound. The experiment worked; audiences roared their approval. Enthusiasm still runs high for The New Swingle Singers: they combine the best of the old and the new in music, the finest of instrumental and vocal, the most enduring of classical and dazzling of contemporary. The members of The New Swingle Singers are Olive Simpson and Kym Amps, sopranos; Sue Bickley and Carol Canning; mezzo-sopranos; Ward Swingle and Philip Sheffield, tenors; and Michael Dore and Simon Grant, basses.

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Notes

An unexpected question from conductor Igor Markevitch in 1948 set **Luigi Dallapiccola** (1904-1975) to taking stock of his life and work. Markevitch wanted to know why Dallapiccola had spent so much of his life composing music that dealt with prisons and prisoners. Only at that moment did the composer realize that for an entire decade he had concentrated on two major works, *Canti di Prigionia* (*Songs of Imprisonment*) and the opera *Il Prigioniero* (*The Prisoner*). At the first staged performance of the latter work in 1950, a brash American journalist asked the composer if he himself had ever been in prison. The answer he had given was negative, but as he thought about it, he realized that there had been a kind of political imprisonment during one crucial period of his life, one that colored forever his views on liberty and tyranny. As such things go, Dallapiccola's experience was a mild one—no prison cells, no torture. But the memory of the injustice remained with him ever after.

What happened was this: the composer was born in Pisino (now Pazin, Yugoslavia), a town smack in the middle of the Istrian peninsula between Trieste and Pola, a border region of mixed nationalities and cultures. At the time of his birth, political control came from Vienna, from the aging Emperor Franz Joseph, who wanted nothing more than a little tranquility for his last years. Tranquility was something he was never to see. The border region was a hotbed of nationalistic infighting, and since Papa Dallapiccola was the director of the only school that taught in the Italian language, he was suspected of Italian nationalism during the First World War. As Dallapiccola recalled:

Needless to say, in border areas the repercussions of such events are always particularly strong. Not long after—in fact, a few weeks after the declaration of war against Austria by Italy (May 24, 1915)—people began to talk of prisons and concentration camps even in my home town. The Emperor Franz Joseph was firmly resolved to “discipline” the Italians living in the Trentino region, in Trieste and the Istrian peninsula who, rebellious and freedom-loving, had often found ways of disturbing his old age.

In 1917 the school was closed and the Dallapiccola family was forcibly moved to Graz, in Austria, where the composer's father was forced to remain until the war was over.

We did not suffer any violence. My father had no particular duty other than to report to the police periodically. But the change from the quiet rhythm of my first ten years of life and the events described, which took place within such a short time, had been too abrupt for my sensitivity. I felt in my soul that something unjust had befallen my family (and therefore me). Considering that the injustice of man had hit my father more than anyone else, and that I could do nothing to redress its offenses, I felt very deeply humiliated.

The twenty months spent in Graz had an unexpected, positive effect on the boy, however. The city had a good opera house, and young Luigi discovered that he did not feel the pangs of hunger when absorbed in a performance. His mother was forced to make a choice:

With seventy kreutzers in time of war, it was not possible to buy bread on the black market, but those seventy kreutzers were enough

to buy a ticket for the top gallery of the opera house. Unable to give me bread, my mother sent me to the theater.

After hearing *The Flying Dutchman* for the first time, Dallapiccola determined to devote his life to music. His father did not object, so long as he completed his normal studies in school with distinction: "The time of ignorant musicians is past." As a result, Dallapiccola returned to Italy in 1918, when his father's school at Pisino was reopened. He was dedicated to a life in music and committed to a broad humanistic education. The result was to be apparent in the poetic quality of the texts he later chose to set to music, ranging widely among classical and modern poets of many cultures.

Twenty years later, Dallapiccola had begun teaching at the conservatory of Florence. His musical horizons had broadened through important encounters with Debussy (whom he met in Bologna) and the early Italian masters Monteverdi and Gesualdo, and modern figures like Busoni, Berg, and Webern. The Spanish Civil War and Mussolini's Ethiopian campaign aroused his preoccupation with liberty to a passionate degree, and when the Italian Fascist government announced, on 1 September 1938, that the Nazi "race manifesto" was to be followed in Italy as well, he felt the need to respond. (The need was personal as well as philosophical, since the composer's wife was Jewish.)

If I had suffered so much as an adolescent from the internment at Graz, when I saw the injustice visited upon my father, how should I describe my state of mind when I learned from the radio of the decisions of the Fascist Government on that fatal September afternoon? I should have liked to protest; but, at the same time, I was aware that any gesture of mine would have been futile. Only through music could I express my indignation.

The composer happened to be reading a biography of Mary, Queen of Scots by Stefan Zweig at just this time, and he decided to set to music the

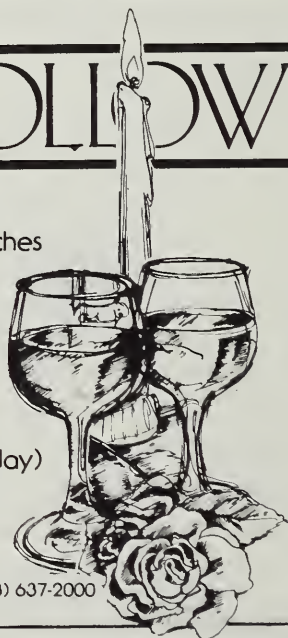
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short prayer that she had written during the last years of her imprisonment, to transform it into "a song for all mankind." One word in particular attracted his attention in this text: "I wanted to dwell at length on the word 'libera' in the music, to have this divine word shouted by everyone."

At this point, Dallapiccola had become interested in the twelve-tone system and thought that he would employ it in some way for his setting of Mary Stuart's prayer. At the same time he realized that one piece was too short for the work he contemplated; it needed some other movements (which meant that he had to find other texts), and it needed some organizing principle. He found it in the idea of linking the movements musically not only with the twelve-tone row "treated as freely as possible," but also by the familiar opening notes of "*Dies irae, dies illa*" from the Roman Catholic Mass for the Dead. "Since the war had just begun, there was nothing out of the ordinary at that moment in thinking of the Last Judgment."

The first movement was composed in 1939 (the score is dated 22 July at its end); the other movements came in the following year. The second text came from the works of Boethius, the sixth-century philosopher who was imprisoned and executed by Theodoric. He planned a third movement based on a text of Tommaso Campanella, but decided that an Italian poem would be inappropriate after two Latin texts. He considered and rejected several other possibilities. Finally the answer to his quest came as the war news grew worse.

On August 19, 1940, my wife and I happened to be at Coviglaio, a small mountain retreat. That evening, the radio brought Hitler's fearful speech to the Reichstag. The imminence of air attacks on England was announced. Sir Samuel Hoare, answering Hitler, urged the people to pray.

At last I hit upon it! Hadn't Girolamo Savonarola, the tragic monk of the Convent of St. Mark's at Florence, perhaps written something of the sort in his "Meditatio" on the psalm *In Te Domine speravi*, which he left unfinished? . . . Had not Savonarola preached and prophesied the horrors that took place shortly after his death? Had he not urged the populace to penitence?

The first movement had been performed on Belgian radio on 10 April 1940, even before the rest was composed. "It was the last time in Italy that I was able to hear a Belgian broadcast. Four weeks later came the Nazi invasion." The entire score was completed in 1941 and performed in Rome on 11 December, a fateful day: "The city presented a sinister aspect: police cordons everywhere and radios bellowing all over. On that day, Mussolini declared war on the United States."

Needless to say there was no possibility of further performances. There were not even any reviews of the premiere. For some of the course of the war (between October 1943 and September 1944), Dallapiccola had to withdraw to a secluded Tuscan village or to hide in the apartments of friends in Florence, but before that he was able to travel and perform in recitals (which he would do only in countries not occupied by the Nazis, especially Switzerland and Hungary). With the end of the war, his star rose quickly. *Canti di Prigione* was performed at the first ISCM festival

after the war and was immediately hailed as one of the great Italian masterpieces of our century.

Dallapiccola was the first Italian composer to work with the twelve-tone technique in a serious way. Yet there is never any doubt in his music that he has roots deep in the Italian tradition of lyric vocalism. The instruments accompanying the chorus are all non-sustaining plucked instruments, hit or plucked, so that only the voices truly sustain their tone through the piece. The large body of percussion instruments is handled with the utmost delicacy, so that the score remains pellucid in its clarity throughout. The *Dies irae* melody provides a familiar thread through the entire composition; it appears with stunning force in the last movement, fortissimo, and harmonized by fragments of the tone-row.

By all accounts, Luigi Dallapiccola was a man of great personal force, with a burning love of justice. His wide-ranging familiarity with literature (he knew the *Divine Comedy* by heart!), his courageous musical stand especially in the face of an unpredictably tyrannical government, and his dedication to all that is best in the history of mankind are projected with special urgency in the *Canti di Prigione*.

Canti di Prigione

I. Prayer of Mary Stuart

O Domine Deus! speravi in Te.
O care mi Jesu! nunc libera me.
In dura catena,
in misera poena,
desidero Te.
Languendo, gemendo,
et genuflectendo,
adoro
imploro
ut liberes me.

O Lord God! I have hoped in Thee.
O dearest Jesus! deliver me.
In harsh chains,
in pitiable pain,
I desire Thee.
Languishing, moaning,
and kneeling,
I worship Thee,
I implore
that you free me.

II. Invocation of Boethius

Felix qui potuit boni
fontem visere lucidum,
felix qui potuit gravis
terrae solvere vincula.

Happy is he who has been able
to contemplate clearly the fount of good,
happy he who has been able
to unbind the chains of the burdensome earth.

—*De consolatione philosophiae* III, 12

III. Farewell of Girolamo Savonarola

Premat mundus, insurgant hostes, nihil timeo

Quoniam in Te Domine speravi,
Quoniam Tu es spes mea,
Quoniam Tu altissimum posuisti
refugium tuum.

Let the world oppress, the enemy attack,
I fear nothing
for in Thee, O Lord, have I put my trust,
for Thou art my hope,
for Thou hast established the highest
refuge of all.

—from *Meditatio in psalmum IN TE DOMINE SPERAVI*, which
Savonarola's death prevented him from finishing

To Americans, Kurt Weill (1900-1950) is known as the composer of *The Threepenny Opera* and a series of Broadway shows ranging from *Knickerbocker Holiday* (which contained "September Song") to *Lady in the Dark*, *One Touch of Venus*, *Street Scene*, and *Lost in the Stars*. Weill's premature death at the age of fifty ended a career that had two major points of focus and had achieved extraordinary things in each. Only recently have reliable studies enabled us to become better acquainted with the early Weill, the composer ranked as one of the principal German modernists in the 1920s, a composer of original and uncompromising forward-looking ideals. That Kurt Weill has been altogether overshadowed here by the Broadway composer; and since Broadway is essentially designed to pursue profits through big hits, Weill is often accused of having sold out to commercialism when he came to this country. It is more sensible perhaps to recognize that a composer of his particular talents and experience had no other choice in the mid-1930s. Germany was, of course, out of the question; France did not offer much in the way of hospitality. But in New York he planned works of captivating originality in a theater where last year's successful formula rehashed was what most producers wanted.

Virgil Thomson was one of the few who recognized this fact when, in a memorial tribute in the New York Herald Tribune, he wrote:

Kurt Weill, who died last Monday at the age of fifty, was a composer who will be missed. Nothing he touched came out banal. Everything he wrote became in one way or another historic. He was probably the most original single workman in the whole musical theater, internationally considered, during the last quarter century.

Thomson also pinpointed another aspect of Weill's success: his wide-ranging experience in all theatrical genres, not just the forms prevalent on Broadway in the forties. (Thomson tells how Richard Rodgers once asked him his opinion of Weill; among other favorable things, Thomson



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commented, "He's the only man on Broadway who knows how to compose a finale," to which Rodgers replied, "What's a finale?")

That experience was gained in the Germany of the twenties and early thirties, in a series of collaborations with major writers (of which the work with Brecht was the most famous but by no means the longest lasting). He came from a musical family (his father was chief Kantor at the synagogue in Dessau from 1899 to 1919) and showed his bent for the art early on. His most famous teacher was Ferruccio Busoni at the Prussian Academy of Arts. The class was essentially a master class in composition for young composers of outstanding talent, but it did not include detailed work on technique. Feeling the need for more training in counterpoint, Weill arranged to study privately with Busoni's friend and assistant, Philipp Jarnach. The mastery of contrapuntal techniques so richly displayed in *Recordare* is surely owing to Jarnach.

From the beginning Weill made a name for himself. His first commission was a children's ballet, *Zaubernacht*, successfully performed in Berlin in 1922. That same 1922-23 season saw four other Weill premieres in Berlin, two of them with the prestigious Berlin Philharmonic—surely a heady experience for a composer barely twenty-three! He continued his association with Busoni's master class until December 1923. Just before leaving the class, he completed the *a cappella* motet *Recordare*, dedicated to his brother Hanns Weill. Apparently at that time he showed the score to Hermann Scherchen, who admired it greatly, but warned that even with unlimited rehearsal time, the work was simply too difficult to perform. Weill set it aside and soon found himself drawn to the world of the theater. His introduction to the leading expressionist dramatist George Kaiser began a fruitful collaboration that lasted for nearly a decade. During that same period he worked with Bertolt Brecht on the pieces that spread his name throughout the world.

During all this time, the original manuscript for *Recordare* apparently disappeared; the score was never published and was presumed lost. In 1970 Oliver Neighbour discovered a copyist's manuscript in Paris. The first performance ever took place at the Utrecht Festival in 1971; it has also been performed in Britain. This evening's performance is the American premiere and follows by only a few months the long-delayed publication of this early Kurt Weill masterpiece.

The fact that Weill did not pursue either a performance or publication of this work might lead one to believe that he thought little of it. Actually, as his one-time student and lifelong friend Maurice Abravanel has told me, Weill almost never talked about any of his music after it was finished. He was simply so full of ideas for the next project (and so supremely confident that the wellsprings of creativity were still running) that he saw no point in lingering on the past. Thus, *Recordare* seems simply to have been put aside in the press of new business rather than cast off as a gesture of self-criticism. We are fortunate to have recovered it, for the work not only illustrates the level of Weill's technical achievement as a contrapuntalist at the end of his formal training but also gives us (in the choice and treatment of the text) a clue to his assessment of the political and social situation in Germany and, indeed, Europe in the early twenties.

The text of *Recordare* consists of the final chapter of the *Lamentations of*

Jeremiah in its entirety. It is a text that recalls and mourns past sins while seeking forgiveness and reconciliation. Structurally the work resembles the polyphonic vocal motet of the Renaissance and Baroque, with freely imitative counterpoint presenting the text, usually in complex overlapping phrases. The textural variety within the apparent limitations of four-part counterpoint (as it remains until the sudden entrance of the children's choir near the end) is impressive. Moving smoothly from intricate contrapuntal tracteries to chordal homophonic declamation to striking choral unisons, Weill carefully highlights those portions of the text that are to be perceived most clearly.

The opening words, "*Recordare, Domine*" ("*Remember, O Lord*"), recur frequently as part of the contrapuntal backbone of the score, usually with the hovering alternating-note figure that we hear at the very opening (or some derivation of it). The singers go on to accumulate a list of ills which they ask the Lord to remember, building to one of the stunning climaxes of the piece: a hushed choral unison projecting with absolute clarity the crucial words "*Patres nostri peccaverunt, et non sunt*" ("*Our fathers sinned and are no more*"), which goes on to assert "And we bear the burden of their guilt." In the context of time and place—Germany, 1923—it is impossible to hear this passage and not construe it as an indictment of the older generation which had just led the world through the most horrible and catastrophic war ever known. From this point on we hear, as an almost constant ostinato commentary on the remainder of the text, the words "Remember, O Lord" alternating with "Our fathers have sinned." We need not resort to Freudian analysis to recognize the disavowal of the older generation by the younger, the hope for a new start, a complete break from the errors of the past.

A choral recitative ("*Mulieres in Sion humiliaverunt*") with echoing interjections of "Remember, O Lord" leads to an intensely active Allegro moderato section of Bachian counterpoint (though much more freely dissonant), with running sixteenth-note figures against the long-drawn "*Recordare*" depicting the flight of joy from the hearts of the singers. As this approaches its climax, the children's choir enters suddenly with the opening "*Recordare*" theme in augmentation as the mixed chorus reaches its most powerful moment: "*Vae nobis, quia peccavimus*" ("*Woe betide us, sinners that we are*"). An extended tranquillo passage (treble voices duetting over sustained chords in the mixed chorus) begins the search for reconciliation. This is carried on in a passage that must have been based, in its textural plan, on a Bach motet, with its formal fugue ("*Tu autem Domine*") followed by a closing, summarizing chorale, twentieth-century style, to the words "*Converte nos, Domine, ad te*" ("*O Lord, turn us back to thyself*"). The coda dies away, softly entreating "Remember, O Lord."

Recordare

*Recordare, Domine, quid acciderit nobis:
intuere et respice opprobrium nostrum.
Hereditas nostra versa est ad alienos,
domus nostrae ad extraneos.
Pupilli facti sumus absque patre,
matres nostrae quasi viduae.*

Remember, O Lord, what has befallen us;
look, and see how we are scorned.
Our patrimony is turned over to strangers,
and our homes to foreigners.
We are like orphans, without a father;
our mothers are like widows.

Aquam nostram pecunia bibimus:
 ligna nostra pretio comparavimus.
 Cervicibus nostris minabamur,
 lassus non dabatur requies.
 Aegyptum dedimus manum,
 et Assiriis, ut saturaremur pane.
 Patres nostri peccaverunt, et non sunt:
 et nos iniquitates eorum portavimus.
 Servi dominati sunt nostri:
 non fuit qui redimeret de manu eorum.
 In animabus nostris afferebamus panem nobis,
 a facie gladii in deserto.
 Pellis nostra, quasi clibanus exusta est
 a facie tempestatum famis.
 Mulieres in Sion humiliaverunt,
 et virgines in civitatibus Juda.
 Principes manu suspensi sunt,
 facies senum non erubuerant.
 Adolescentibus impudice abusi sunt,
 et pueri in ligno cornuerunt.
 Sedes defecerunt de portis,
 juvenes de choro psallentium.
 Defecit gaudium cordis nostri,
 versus est in luctum chorus noster.
 Cecidit corona capitis nostri.
 Vae nobis quia peccavimus.
 Propterea maestum factum est cor nostrum,
 ideo contenebrati sunt oculi nostri.
 Propter montem Sion quia desperavit,
 vulpes ambulaverunt in eo.
 Tu autem, Domine, in aeternum permanebis,
 solium tuum in generatione et generatione.

 Quare in perpetuum oblivisceris nostri,
 derelinques nos in longitudinem dierum.
 Convertete nos, Domine, ad te et convertemur;

 innova dies nostros sicut a principio.
 Sed proiciens reppulisti nos,
 iratus es contra nos vehementer.

—Lamentations 5

We must buy our own water to drink,
 our own wood can only be had at a price.
 The yoke is on our necks, we are overdriven;
 we are weary and are given no rest.
 We came to terms, now with the Egyptians,
 now with the Assyrians, to provide us with food.
 Our fathers sinned and are no more,
 and we bear the burden of their guilt.
 Slaves have become our rulers,
 and there is no one to rescue us from them.
 We must bring in our food from the wilderness,
 in the face of the sword in the desert.
 Our skins are blackened as in a furnace
 by the ravages of starvation.
 Women were raped in Zion,
 and virgins in the cities of Judah.
 Princes were hung up by their hands,
 and elders received no honor.
 Young men are wasted shamelessly,
 and boys stumble under loads of wood.
 Elders have left off their sessions in the gate,
 and young men no longer pluck the strings.
 Joy has fled from our hearts,
 and our dances are turned to mourning.
 The garlands have fallen from our heads.
 Woe betide us, sinners that we are.
 For this we are sick at heart,
 for all this our eyes grow dim:
 because Mount Zion is desolate
 and over it the jackals run wild.
 O Lord, thou art enthroned for ever,
 thy throne endures from one generation to
 another.
 Why wilt thou quite forget us
 and forsake us these many days?
 O Lord, turn us back to thyself, and we will come
 back;
 renew our days as in times long past.
 For if thou hast utterly rejected us,
 then great indeed has been thy anger against us.

Igor Stravinsky (1882-1971) spent more time and energy on *Les Noces* ("The Wedding"; Russian: "*Svadebka*") than on any other work he ever composed. From conception to completion and performance required a decade, and both general plan and detail changed drastically during that period. Yet *Les Noces* was (and remains) the high point of the composer's "Russian" period, the most intensely Russian score he ever composed (a fact that creates difficulties for us in understanding it thoroughly) and one of his last: even as he put the finishing touches on *Les Noces* he was already writing music that we now call "neo-classical."

As early as 1912 Stravinsky thought of writing a dance cantata based on

the subject of a Russian peasant wedding, but he was unable to pursue it then, being deeply engrossed in *The Rite of Spring*. In 1914, just before the outbreak of war, he traveled to his family home at Ustilug (the last time he was ever to see it) and Kiev to locate a copy of a great collection of Russian folk poems assembled by Kireyevsky nearly a half-century earlier. From this he selected poems relating to the subject of marriage and the various stages of the formal wedding ceremony. His original outline was for a work in three acts and five scenes, beginning with the matchmaking process (which started with "The Inspection") and ending with the celebratory banquet. Gradually the material was reduced to four scenes, divided into two parts (which, in any case, are performed without break, the end of one leading directly to the beginning of the next).

Part I consists of three tableaux. In the first, the bride Nastasya laments the coming loss of her virginity, symbolized by a ritualized cutting, combing, and plaiting of her hair. In the second scene, the bridegroom

Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus has openings in all sections for the 1982-83 season with the Boston Symphony Orchestra. Works to be performed include Beethoven's Choral Fantasy, Stravinsky's *Requiem Canticles*, and Berlioz's *Damnation of Faust* under the direction of Music Director Seiji Ozawa, Britten's *Spring Symphony* under the direction of André Previn, Elgar's *The Dream of Gerontius* with Principal Guest Conductor Sir Colin Davis, and an all-Vivaldi program with Vittorio Negri.

Auditions will be held Wednesday, 8 September at 6 p.m. at Symphony Hall, Massachusetts Avenue, Boston. No appointment is necessary. For further information, call the Chorus Office at (617) 266-3513 after 30 August.

In addition, special auditions will be held for extra singers in all voice parts for December performances of Elgar's *The Dream of Gerontius*, and for tenors and basses for January 1983 performances in Boston and New York of Berlioz's *Damnation of Faust*. These special auditions will be held on Thursday, 9 September at 6 p.m. at Symphony Hall, Massachusetts Avenue, Boston.

Fetis Pamphilievich has his hair ritually uncurled by his friends and asks his father and mother for their blessing. They invoke the Virgin and Saint Luke. The third scene is the bride's departure. The saints and apostles are summoned to guarantee the couple's happiness, and the mothers of both bride and bridegroom lament the loss of their children. The fourth tableau, which follows without break, is the one scene in Part II, the party after the wedding ceremony. Now the ritual lamentations are finished, and all is good (and slightly tipsy) fun, culminating in a ceremony by which an older married couple warm the bed in which the newlyweds are to lie.

Throughout all of this there is no consistent identification of individual voices with individual characters. Stravinsky wanted the singers in the pit with the instruments, while the dancers on the stage performed the choreography, and occasionally different voices (or several voices at once) might "speak" for an individual character. *Les Noces* is thus not an opera. Nor is it a ballet in the traditional sense of the term. Though much of Stravinsky's music arose from a visual concept, the more he worked on the score the more abstract the concept became. In the end there are virtually no stage directions. The composer himself chose to call *Les Noces* simply a *divertissement*, though its first production was certainly as a ballet.

Much of the music grows, first of all, out of the words. As he was assembling the texts that form the "libretto," Stravinsky made marginal annotations of rhythmic ideas that particularly struck him. The shaping of the text, (which is usually considered a "precompositional" activity) probably served a rhythmic function as well. The melodic ideas may or may not have been consciously derived from Russian folk song. Certainly they are constantly reminiscent of the melos of Russian folk music, but there may be few, or no, actual quotations. But Stravinsky has surely captured the style and spirit of Russian folk melody with extraordinary exactness, especially its tendency to repeat short figures, often in irregular meters. Some of the music he found in unlikely places. Once, while riding the funicular to Clarens, Switzerland, where he lived during most of the period of composition, his fellow passengers were two inebriated peasants, one of whom bellowed out a drunken song while the other "accompanied" with hiccoughs. Stravinsky imitated the effect of this "performance" in the fourth tableau, suggesting the singer's incapacitated state by shifting the accent from strong to weak beats.

The work of composition occupied nearly three years with interruptions. Not until 11 October 1917 was *Les Noces* completed in sketch score, though at that time much of the final tableau was fully orchestrated. Stravinsky's original plan had called for a large orchestra (roughly the size of the one needed for *The Rite of Spring*). In fact, he fully orchestrated the first two tableaux before deciding that he wanted quite a different kind of ensemble. By July 1919 he had decided on the bold stroke of using a mechanical instrument, the pianola, along with harmonium, two cimbaloms, and percussion. This, of course, is much closer to the *martellato* concept of the final work. Serge Diaghilev, to whom *Les Noces* was dedicated and who had been waiting for some years already to produce it with the Ballets Russes, tried to talk Stravinsky out of the chorus ("The

Opéra chorus rehearses only three hours a week") and the bizarre scoring:

...ce brave Stravinsky, under the pretext of simplifying my task, does not employ the orchestra that we already have but asks for four musicians, one of whom can only be found in Honolulu, another in Budapest, and the other two God knows where!

In the end, the problem of synchronizing live musicians with a mechanical instrument put a stop to that plan as well. (It is worth noting, however, that Robert Craft has recently recorded scenes from *Les Noces* that Stravinsky completed in these two very different scorings; the disc makes a fascinating comparison with the final version.) In the end, Stravinsky settled on a unique ensemble of four pianos and a large array of percussion instruments to accompany his singers.

The premiere took place in Paris on 13 June 1923, more than a decade after Stravinsky had first conceived the idea. The ballet was popular in France, but the English critics panned it at the first performance (on 14 June 1926, when the four pianists were all well-known composers: Georges Auric, Francis Poulenc, Vittorio Rieti, and Vladimir Dukelsky [Vernon Duke]). The obtuse and conservative English press was castigated in an unexpected letter from H.G. Wells (which Diaghilev promptly printed for circulation to the audience at the second performance):

Writing as an old-fashioned popular writer, not at all of the highbrow set, I feel bound to bear my witness on the other side. I do not know of any other ballet so interesting, so amusing, so fresh or nearly so exciting as *Les Noces*. I want to see it again and again, and because I want to do so, I protest against this conspiracy of willful stupidity that may succeed in driving it out of the programme...

The ballet is a rendering in sound and vision of the peasant soul in its gravity, in its deliberate and simple-minded intricacy, in its subtly varied rhythms, in its deep undercurrents of excitement that will astonish and delight every intelligent man or woman who goes to see it. The silly pretty-pretty tradition of Watteau and Fragonard is flung aside. Instead of fancy-dress peasants we have peasants in plain black and white, and the smirking flirtatiousness of Daphis and Chloé gives place to a richly humorous solemnity.

Despite difficulties of cultural distance, *Les Noces* remains one of the fundamental scores of our century's music. Its beauties are many, sometimes obvious and immediate, sometimes appearing only after close scrutiny and repeated listening. There is, in any case, near unanimity in the view that the final epithalamium, as the bridegroom takes his new bride into their chamber, is, for all its simplicity, one of the transcendental moments of Stravinsky's *oeuvre*.

—Steven Ledbetter

ARTISTS

Tanglewood Festival Chorus

John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made

numerous recordings with the orchestra for Deutsche Grammophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Skye Hurlburt Burchesky
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Margo Connor
Sheryl Conzone
Joy Curtis
Lou Ann David
Alice Honner-White
Gailanne Cummings Hubbard
Patricia Joy
Frances V. Kadinoff
Audrey M. Lopes
Holly Loring
Holly Lynn MacEwen
Rowena Done Meier
Maureen T.M. Monroe
Betsy G. Moyer
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Rhonda F. Cook
Barbara A. Cooper
Ethel Crawford
Catherine Diamond

Patricia V. Dunn
Kitty DuVernois
Ann Ellsworth
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Miriam Hawkes
Thelma I. Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Valerie A. Karras
Jane Lehman
Suzanne D. Link
Dorothy W. Love
Honey Meconi
April Merriam
Janice Avery Ould
Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Nancy P. Stevenson
Lorraine Walsh
JoAnne Warburton

Tenors

Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Paul Bernstein
William A. Bridges, Jr.
Paul Clark
Dana R. Dicken
Reginald Didham
William E. Good
Dean Armstrong Hanson
Wayne S. Henderson
Fred G. Hoffman
Richard P. Howell
Douglas E. Lee

Henry Lussier
David E. Meharry
John H. Munier, Jr.
David R. Norris
Edward P. Quigley
Dean Stevens
Don P. Sturdy
Robert Towne
Mark Wilson
Richard. H. Witter

Basses

Peter Crowell Anderson
David J. Ashton
Daniel E. Brooks
Neil Clark
Charles A. Dinarello
W. Mark Fularz
Carl D. Howe
John Knowles
Raymond Komow
Kenneth L. Lawley
Lee B. Leach
Steven Ledbetter
Frank G. Mihovan
René A. Miville
John Parker Murdock
Francisco Noya
Jules Rosenberg
Andrew V. Roudenko
Vladimir Roudenko
Robert W. Schlundt
Benjamin Sears
Gregory J. Slowik
Peter S. Strickland
Douglas Strickler
Pieter Conrad White
Robert T. Whitman
Howard Wilcox

Jean M. Scarrow, Manager
Susan Almasi, Rehearsal pianist

Boston Boy Choir

Theodore Marier, Director

Now in its eighteenth year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an

outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

Margaret Cusack



Soprano Margaret Cusack appears twice as soloist at Tanglewood this weekend: in Stravinsky's *Les Noces* with John Oliver and the Tanglewood Festival Chorus, and in Beethoven's Choral Fantasy with Seiji Ozawa and the Boston Symphony Orchestra on the final concert of the Tanglewood season. Ms. Cusack has recently concluded a successful tour as Violetta in the Virginia Opera's production of *La traviata*, and she was also heard this season as Josephine in *H.M.S. Pinafore* with the Opera Theater of Syracuse. During the 1980-81 season, she was resident soprano with the Cincinnati Opera, singing Marguerite in *Faust*, Josephine in *Pinafore*, Woglinde in *Das Rheingold*, and Frasquita in *Carmen*. She has also appeared with the Pittsburgh Opera, Connecticut Opera, and the New York Lyric Opera. Ms. Cusack's concert appearances have included Isolde in Frank Martin's *Le Vin herbé*, the Mozart C minor Mass, and the Mozart *Requiem* with the John Oliver



TRINITY PARISH EPISCOPAL

Sunday Services:

8:00 A.M. 10:15 A.M. 7:15 P.M.

Chorale; she will sing a New Year's Eve performance of the Brahms *German Requiem* with the Chorale this season, and also the Britten *War Requiem* in April 1983. Ms. Cusack has been named one of twelve semifinalists in the International American Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall, and she will compete for the top prize in Carnegie Hall next month. Other appearances at Tanglewood this summer have included the role of the Marschallin in the final scene of *Der Rosenkavalier* with Erich Leinsdorf and the Berkshire Music Center Orchestra, the Schoenberg Second String Quartet, Bernard Rand's *Canti Lunatici* conducted by Luciano Berio, and the Stravinsky *Requiem Canticles* with Seiji Ozawa and the Boston Symphony Orchestra. A fellowship student at the Berkshire Music Center this summer, Ms. Cusack grew up in Mt. Lebanon, Pennsylvania. She received her bachelor of music and master of music in teaching from the Oberlin Conservatory of Music, and she now lives in New York.

Penelope Bitzas



Originally from Worcester, Massachusetts, mezzo-soprano Penelope Bitzas received her undergraduate and graduate degrees from Ithaca

College and the New England Conservatory of Music. While in the Boston area, she has premiered numerous contemporary works, and she has performed roles with the Boston Concert Opera, Boston Summer Opera Theater, and the Providence Opera. During the summers of 1978 and 1979, Ms. Bitzas received scholarships to the Banff Center for the Arts in Banff, Alberta, Canada, and the Blossom Festival in Kent, Ohio. Also in 1979, she made her South American debut at the First International Festival of the Arts in Caracas, Venezuela. This past year, Ms. Bitzas was a member of the Minnesota Opera Studio and was seen as La Ciesca in *Gianni Schicchi* and Jenny in *The Village Singer* with the Minnesota Opera Company. She was also a national semifinalist in the 1982 Metropolitan Opera auditions. This fall she will sing the role of Rosina in *The Barber of Seville* with the Midwest Opera Theatre, the touring affiliate of Minnesota Opera. This summer at Tanglewood, while a fellowship student at the Berkshire Music Center, Ms. Bitzas has been alto soloist in the Stravinsky *Mass* with the Boston Symphony Orchestra under Kurt Masur, and soloist in a performance of Luciano Berio's *Laborinthus II*. This weekend she is soloist in Stravinsky's *Les Noces* with John Oliver and the Tanglewood Festival Chorus, and in Beethoven's Choral Fantasy with Seiji Ozawa and the Boston Symphony Orchestra.

Avery J. Tracht



Originally from Ohio, tenor Avery J. Tracht now lives in New York City. Since graduating from the Cincinnati College-Conservatory of Music, Mr. Tracht has appeared in recital in the United States, Austria, and Israel. He has also sung leading tenor roles in such operas as *Die Fledermaus*, *The Magic Flute*, and *L'elisir d'amore*. During the last several years, he has been a scholarship and fellowship winner at the Berkshire Music Center at Tanglewood, Aspen, and Blossom; last summer he was awarded a scholarship to study at the Franz Schubert-Institut in Austria, where he studied with such great artists as Hans Hotter, Jörg Demus, Walter Berry, and Irmgard Seefried. While in New York, Mr. Tracht studies voice with Judith Raskin and coaches art song repertoire with Martin Katz. This summer he appears as soloist for the first time with the Boston Symphony Orchestra in Beethoven's Choral Fantasy under the direction of Seiji Ozawa, and with the Tanglewood Festival Chorus in Stravinsky's *Les Noces* under the direction of John Oliver.

S. Mark Aliapoulios



Originally from South Florida, baritone S. Mark Aliapoulios received his bachelor of music degree *magna cum laude* from the University of Miami and his master's degree in vocal performance with honors and distinction from the New England Conservatory of Music. Since moving to Boston, he has appeared several times as a guest soloist, with the Portland Symphony, the MIT Choral Society, the Dedham Choral Society, and as member of a solo octet in Boston Symphony performances of Mendelssohn's *Elijah* under the direction of Seiji Ozawa. Mr. Aliapoulios teaches voice at the University of Massachusetts in Boston and on the faculty of the New England Conservatory Extension Division. He has twice been a finalist in the New England Regional Metropolitan Opera Auditions, and in December 1981 he was one of six finalists in the Artist's Awards competition sponsored by the National Association of Teachers of Singing. In April 1981 he was the first-place winner of the Opera Company of Boston's Scholarship competition, and he has appeared with that company in minor roles for the past two seasons. This

summer, Mr. Aliapoulios is a fellowship student at the Berkshire Music Center at Tanglewood. Mr. Aliapoulios appears twice as soloist at Tanglewood this weekend: in Stravinsky's *Les Noces* with John Oliver and the Tanglewood Festival Chorus, and in Beethoven's Choral Fantasy, his third appearance with the Boston Symphony Orchestra this summer, following performances of Stravinsky's *Requiem Canticles* under the direction of Seiji Ozawa and the Stravinsky *Mass* under Kurt Masur.



Susan Almasi

Susan Almasi is rehearsal pianist for the Boston Symphony Orchestra, in which capacity she works with such conductors and soloists as Seiji Ozawa, Sir Colin Davis, Leontyne Price, and Itzhak Perlman. She is also accompanist for the Tanglewood Festival Chorus, the John Oliver Chorale, and the MIT Choral Society. Ms. Almasi did her undergraduate work at Brandeis University and holds a master's degree in piano from the State University of New York at Stony Brook, where her teacher was Gilbert Kalish. She is featured on two recordings with BSO principal flutist Doriot Anthony Dwyer, and she performs regularly in both solo and ensemble recitals. Ms. Almasi has been a fellowship student and a faculty member at the Berkshire Music Center. Earlier this season, she was soloist with the Boston Pops Orchestra under the direction of John Williams, and with Harry Ellis Dickson at Boston Symphony Youth Concerts.

Terry Decima

A faculty member of the Berkshire Music Center's vocal program, pianist Terry Decima is currently Head of Coaching and Vocal Accompanying at New England Conservatory. A native Pennsylvanian, he holds degrees from Oberlin and New England conservatories, and he attended the Akademie Mozarteum in Salzburg. Aside from accompanying singers, Mr. Decima is a diction consultant for many choral groups and recordings, including the Deutsche Grammophon Boston Symphony recording of Berlioz's *Damnation of Faust*.


Dennis Helmrich


Born in New Jersey, pianist Dennis Helmrich was educated at Yale University; his teachers have included Eugene Helmer, Donald Currier, and Bela Böszörményi-Nagy. Long active as an accompanist, he has appeared in recital with such leading singers as baritone Richard Stilwell and soprano Ruth Welting, as well as in sonata and chamber music performances with a variety of distinguished partners. For many seasons he directed the programs of *Hear America First*, a Manhattan concert series specializing in contemporary American music, and his recordings of chamber music and songs are available on several labels. Mr. Helmrich has been a faculty member at Antioch College and at the Albany and Purchase campuses of the State University of New York. This summer is his twelfth as head vocal music coach of the Berkshire Music Center.


Yehudi Wyner


Composer, conductor, pianist, and harpsichordist Yehudi Wyner teaches composition and coaches vocal and chamber music at the Berkshire Music Center. Until 1978 he taught composition and chamber music at Yale University, where he was chairman of the composition faculty from 1969 to 1973, and he is now Dean of Music at the State University of New York at Purchase. Mr. Wyner performed, toured, and recorded for many years as a keyboard artist with the Bach Aria Group, and from 1968 until 1978 he was music director of the New Haven Opera Theater. His *Fragments from Antiquity* received its first complete performance at Tanglewood's 1981 Festival of Contemporary Music, and he recently completed a tenth-anniversary commission for the Santa Fe Chamber Music Festival. Mr. Wyner has received numerous fellowships and commissions, and he appears frequently in performance with his wife, soprano Susan Davenny Wyner.

BERKSHIRE THEATRE FESTIVAL
Stockbridge, Massachusetts 01262
In the Playhouse

**A Thousand Clowns**
By Herb Gardner
Directed by Josephine R. Abady
August 4—August 15

**THE PALACE OF AMATEURS**
By John PiRoman
Directed by A.J. Antoon
August 18—August 28

**CLASS**
A New Play by
Jon Lipsky & Steve Wangh
Performed in Repertory
August 9—August 27

**WAITING FOR LEFTY**
By Clifford Odets

CHILDREN'S THEATRE
Two Hans Christian Anderson Tales in the Barn Courtyard Thursdays and Saturdays at noon
For ticket information
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The New School of Music is the only accredited, degree-granting college in the country devoted exclusively to the training of instrumentalists, including pianists, for careers as performing musicians in professional symphony orchestras and other ensembles.

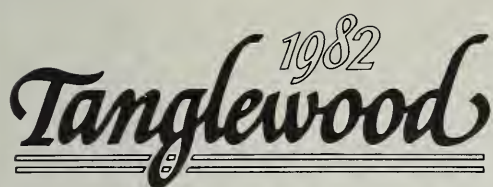
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For further information contact:

The New School of Music
301 South 21st Street
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Phone: (215) 732-3966





BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor

Tanglewood on Parade

Friday, 27 August 1982

(For the benefit of the Berkshire Music Center)

- | | | | |
|------|--|------|--|
| 2:00 | Gates Open | 6:15 | Berkshire Music Center
Wind Music
(Main House Porch;
Chamber Music Hall
in case of rain) |
| 2:15 | Fanfare at Main Gate:
Ronald Barron
(Theatre Colonnade
in case of rain) | 7:30 | Berkshire Highlanders
(Lion Gate) |
| 2:30 | Boston University
Tanglewood Institute
Young Artists Orchestra
(Theatre-Concert Hall) | 8:00 | Eastover Train
(Main Gate) |
| 3:30 | Berkshire Music Center
Vocal Concert
(Chamber Music Hall) | 8:15 | Fanfare at rear of Shed:
Roger Voisin |
| 3:45 | Berkshire Music Center
Chamber Music
(Theatre-Concert Hall) | 8:40 | Fanfare from Shed stage:
Charles Schlueter |
| 4:45 | Boston University
Tanglewood Institute
Chamber Music
(Chamber Music Hall) | 9:00 | Gala Concert |

Artillery, cannon, and train supplied by George Bisacca of Eastover, Inc.

Hot air balloon courtesy Ms. Wendy Thomas Rutanen
of Brimfield, Massachusetts

Scottish folk music courtesy of Berkshire Highlanders

Fireworks over the Stockbridge Bowl following the Gala Concert

¹⁹⁸² Tanglewood

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sir Colin Davis, Principal Guest Conductor

Joseph Silverstein, Assistant Conductor

TANGLEWOOD ON PARADE

Friday, 27 August at 9

BOSTON SYMPHONY ORCHESTRA

BERKSHIRE MUSIC CENTER ORCHESTRA

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS ORCHESTRA

SEIJI OZAWA,

JOHN WILLIAMS, and

JOSEPH SILVERSTEIN conducting

PETER SERKIN, piano

STRAUSS

Till Eulenspiegel's Merry Pranks,

after the old rogue's tale, set in

rondo form for large orchestra, Opus 28

BERKSHIRE MUSIC CENTER ORCHESTRA,

SEIJI OZAWA conducting

RAVEL

Piano Concerto in G

Allegramente

Adagio assai

Presto

BERKSHIRE MUSIC CENTER ORCHESTRA,

SEIJI OZAWA conducting

PETER SERKIN, piano

INTERMISSION



VAUGHAN WILLIAMS

Fantasia on a Theme of Thomas Tallis

STRINGS of the BERKSHIRE MUSIC
CENTER ORCHESTRA and the
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE YOUNG ARTISTS
ORCHESTRA,
JOSEPH SILVERSTEIN conducting

TCHAIKOVSKY

Ceremonial Overture, 1812

BOSTON SYMPHONY ORCHESTRA and
BERKSHIRE MUSIC CENTER ORCHESTRA,
JOHN WILLIAMS conducting

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Philips, Telarc, CBS, Deutsche Grammophon, and RCA records

Baldwin piano

The Berkshire Music Center is funded in part by a generous grant from the National Endowment for the Arts in Washington, D.C.

Notes

In the history of program music, there is no composition more brilliant than the **Richard Strauss** tone poem whose full title is *Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set for large orchestra in rondo form*. It came in 1894-95, five years after Strauss had completed *Death and Transfiguration*. In the meantime he had tried his hand for the first time at opera with *Guntram*, which he intended to follow with a comic opera based on the legendary pranks of the rogue Till Eulenspiegel. The failure of *Guntram* in 1894 discouraged the idea of the opera, but fortunately Strauss reconsidered dropping the subject completely, turning it instead into a masterful orchestral portrait of a rogue and one of the great examples of musical humor. The subject matter perfectly suited the composer; he took special delight in writing nose-thumbing music to affront the bourgeois philistines of Munich, who considered his music outrageous. The score is built largely on ingenious variants of the two themes presented at the outset: a kind of gentle, "once-upon-a-time" introduction and the swaggering, syncopated horn call that follows immediately after. These ideas go through as many adventures as Till himself. After the scampish fellow is captured, judged, and executed by an outraged citizenry, the "once-upon-a-time" music returns to close the score with a gentle reminder that "after all, it's only a story."

Maurice Ravel found himself writing two piano concertos simultaneously in 1930 and 1931. One was for the pianist Paul Wittgenstein, who had lost his right hand during World War I; it turned out to be one of Ravel's most serious works. The other was the Concerto in G, composed for and first performed by Marguerite Long; it falls into the category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto. The motoric high jinks of the first movement are set off by the crack of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The final Presto brings back the rushing motor rhythms of the opening, and both fast movements bear witness now and then that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

From an early age, **Ralph** (pronounced, British fashion, "Rafe") **Vaughan Williams** knew that he wanted to be a composer, but he was markedly dissatisfied with the state of composition in the British Isles. Following studies with Bruch in Berlin (1897) and Ravel in Paris (1908), designed to guarantee a professional finish to his technique, he recognized that he would have to find his creative path not by imitating foreign models but rather by an inspiration arising from native resources. These included the rich English musical traditions of the Elizabethan and Jacobean periods and the wellspring of English folk song, of which he became an accomplished and determined collector. Both in the realm of folk song and

in the hymnody of the English church, Vaughan Williams found himself in deep sympathy with the common aspirations of ordinary people as expressed in *their* music over the centuries. One of his most important early tasks—and one that had far-reaching consequences on his own work—was that of selecting tunes for the 1906 revision of *The English Hymnal*. He weeded out a good deal of saccharine Victoriana and replaced it with sturdy folk song melodies, tunes drawn from the nearly forgotten older heritage, and (in a few cases, notably the celebrated *Sine nomine* to the text “*For all the saints*”) with tunes of his own composition.

It was while working on the hymnal revision that Vaughan Williams encountered a tune in the Phrygian mode (the scale that includes all the white notes from E to E on a piano keyboard) by the great early-seventeenth-century composer Thomas Tallis; there he found a grandeur and a nobility that spoke to him with the utmost directness. On the basis of this tune he produced his first unqualified masterpiece, the *Fantasia on a Theme by Thomas Tallis*, for double string orchestra, in 1910 (he revised it in 1919). The string writing remained typical of his style, with modifications, to the end, and he exploited the characteristic “false relations” of English Renaissance music in his harmonization. It remains perhaps his most frequently performed composition.

Tchaikovsky's concert overture with the official title *The Year 1812* was composed in 1880 and first performed in Moscow on 20 August 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (familiar, at any rate, to his Russian audience) guaranteed a patriotic response: the hymn “*God preserve the Tsar*,” the appearance of *La Marseillaise* gradually overwhelmed by the “Russian” music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

ARTISTS

John Williams



John Williams was named nineteenth Conductor of the Boston Pops Orchestra in January 1980. Born in New York, Mr. Williams moved with his family in 1948 to Los Angeles, where he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Mr. Williams again moved to Los Angeles and then began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Mr. Williams has composed the music and served as music director for over sixty films, including *Goodbye Mr. Chips*, *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*,

Raiders of the Lost Ark, and, most recently, *E.T.* He has received sixteen Academy Award nominations, and he has been awarded three Oscars, eleven Grammys, and several gold and platinum records. The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history, and the album to *Raiders of the Lost Ark* recently won a Grammy as Best Original Score Written for Motion Pictures or Television. Mr. Williams is currently working on the music for *The Revenge of the Jedi*, the third episode of the *Star Wars* saga. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980.

Since his appointment as Pops Conductor, Mr. Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles, where he recently conducted a series of concerts at the Hollywood Bowl with the Los Angeles Philharmonic. Mr. Williams is the recent recipient of honorary doctorates from the Boston Conservatory of Music and Northeastern University. His highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment! (Pops on Broadway)*, *Pops on the March*, *We Wish You a Merry Christmas!*, and *Pops Around the World*, a recently issued collection of international overtures.

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony

Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.

Peter Serkin



Peter Serkin's hallmark is versatility. He is equally acclaimed for his appearances with major symphony orchestras, as recitalist, for his chamber music performances, and as recording artist. His repertory reflects his strong interest in contemporary music. A noted performer of Olivier Messiaen's piano music, he was invited to perform the two-hour *Vingt Regards sur l'Enfant Jesus* at the Berlin Festival, in New York, on German television, and at a special Messiaen celebration in Paris, all in honor of the French composer's seventieth birthday, and his RCA recording of the work was a Grammy nominee. His set of six Mozart piano concertos recorded with Alexander Schneider and the English Chamber Orchestra was chosen by *Stereo Review* as best recording of 1976, in addition to winning a 1977 Deutsche Schallplattenpreis. In 1973 he formed the chamber ensemble *Tashi*, which, in addition to successful appearances with traditional chamber societies and at colleges and universities, became the first classical ensemble to appear at a major popular nightspot, New York's "Bottom Line," in January of 1976.

Born in New York City in 1947, Peter Serkin studied at Philadelphia's Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. Since his first public appearance at age twelve, with Alexander Schneider at the Marlboro Music Festival, he has appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with the Amsterdam Concertgebouw, the London Symphony, the Japan Philharmonic, and the English Chamber Orchestra. For his first Boston Symphony appearance, at Tanglewood in 1970, Mr. Serkin performed the Schoenberg Piano Concerto, and he has since returned on many occasions, performing music of Bach, Beethoven, Takemitsu, Mozart, Brahms, Bartók, and Ravel. His recording of Beethoven's *Diabelli Variations* has just recently been issued by RCA.

Berkshire Music Center 1982 Fellowship Program

Violins

Lisa Agnor, Atlanta, Georgia
Frelinghuysen Foundation Fellowship
Rebekah Binford, Louisville, Kentucky
Ina and Haskell Gordon Fellowship
Cheryl Bintz, West Bloomfield, Michigan
*U.S. Components, Inc. Fellowship &
Berkshire County Savings Bank Fellowship*
Sarah Briggs, Rochester, New York
Anna Gray Sweeney Noe Fellowship
Marina Brubaker, Tucson, Arizona
Koussevitzky Music Foundation Fellowship
Susan Carrai, Wakefield, Massachusetts
Helene R. and Norman Cahnners Fellowship
Nancy Feineman, San Jose, California
Boston Symphony Orchestra Fellowship
Leo Ficks, Coraopolis, Pennsylvania
*Berkshire Life Insurance Company &
Berkshire Hilton Inn Fellowship*
Dean Franke, Willowdale, Ontario
Orleton Charitable Trust Fellowship
Iwao Furusawa, Tokyo, Japan
*Seiji Ozawa Fellowship
established by Mr. and Mrs. Allen G. Barry*
Russell Hershow, New York, New York
C.D. Jackson Master Award Fellowship
Karen Iglitzin, Seattle, Washington
Boston Symphony Orchestra Fellowship
Philip Johnson, West Falls, New York
*Arthur Fiedler/Leo Wasserman
Memorial Fellowship*
Mia Kim, El Toro, California
WCRB/Harry Ellis Dickson Fellowship
Rebecca Kruger, Columbus, Georgia
Irene and David Bernstein Fellowship
Catherine Lange, St. Louis, Missouri
*Rosamond Sturgis Brooks Memorial
Fellowship*
Julie Leven, Murphysboro, Illinois
Judy and Stewart Colton Fellowship
Ann McIntyre, Akron, Ohio
Juliet Esselborn Geier Memorial Fellowship
Laurie Miller, Parma, Ohio
Richard Burgin Memorial Fellowship
Lauren Murphy, Liverpool, New York
William Kroll Memorial Fellowship
Cynthia Roberts, Needham, Massachusetts
Red Lion Inn Fellowship
Sanford Salzinger, Manfield Heights, Ohio
Stuart Haupt Fellowship
Sophia Silivos, Pensacola, Florida
Leo L. Beranek Fellowship
Sarah Streatfeild, London, England
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Cynthia Stutt, Rexford, New York

Fromm Music Foundation Fellowship

Violas

Emily Bruell, Watertown, Massachusetts
Ann Sternberg Fellowship
Marcia Cassidy, Universal City, Texas
Arthur Fiedler Fellowship
Susan Chan, Worthington, Ohio
*Julius Kass Fellowship &
Milos and Maria Krofta Fellowship*
Paul Cortese, Kenosha, Wisconsin
*Israel and Rita Kalish Fellowship &
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Helen Reich, New Milford, New Jersey
Hannah and Leonard Stone Fellowship
Barbara Wright, Northampton, Massachusetts
*Saran Ann Leinbach and Lillian Norton
Fellowship*

Cellos

Hannah Brickman, Aptos, California
Martha and William Selke Fellowship
Paul Cohen, Minneapolis, Minnesota
Marian Voorhees Bittenheim Fellowship
Kevin Crudder, Colorado Springs, Colorado
Bradley Fellowship
Manuel Andres Diaz, Atlanta, Georgia
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Stephen and Persis Morris Fellowship
Benjamin Karp, Bloomington, Indiana
Fromm Music Foundation Fellowship
David Rezits, Smithtown, New York
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Rachel Steuermann, Stony Brook, New York
Frieda and Samuel Strassler Fellowship
Peter Szczepanek, Chicago, Illinois
Robert Edwards Fellowship
Allen Whear, Jamaica Plain, Massachusetts
Joyce and Fred Crane, Jr., Fellowship

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Sinfonia Votiva (Symphony No. 8)

(world premiere given by the Boston Symphony Orchestra on 28 January 1982; commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

Andante rubato

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NOTES

Andrzej Panufnik

Sinfonia Votiva (Symphony No. 8)

Andrzej Panufnik was born in Warsaw, Poland, on 24 September 1914; he left his native country in 1954 and settled in England. He lives today in Twickenham, Middlesex, and it was there that he composed his eighth symphony, entitled Sinfonia Votiva, between August 1980 and August 1981. The work bears the dedication "To the Black Madonna," a reference explained by the composer in his note appended to the score (and printed below), which is dated 15 August 1981. The symphony is one of twelve works commissioned by the Boston Symphony Orchestra for its centennial. The first performance was given on 28 January 1982 by Seiji Ozawa and the Boston Symphony Orchestra, who recorded it the following week for future release on Hyperion records. The Sinfonia Votiva is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, glockenspiel, vibraphone, tubular bells, three each of triangles, cymbals, and tam-tams in small, medium, and large sizes, harp, and strings. The composer strongly recommends doubling the harp part in the second movement only with another harp placed on the opposite side of the platform from the first. That arrangement will be followed in the present performances. The duration of the Sinfonia Votiva is about 27 minutes.

Andrzej Panufnik grew up in a musical family. His father was a most distinguished maker of stringed instruments, and his mother, a lady of English origin, was a violinist and composer. Music was part of the family life from the first, and young Andrzej began composing—a sonatina for piano—at the age of nine. After five years of studies at the State Conservatory in Warsaw, from which he graduated with distinction, he studied conducting with Weingartner in Vienna. Later he pursued his studies further in Paris (briefly with Nadia Boulanger) and London.

At the outbreak of World War II he returned to his native Warsaw and remained there throughout all of the extraordinary difficulties suffered by its inhabitants at the hands of the Nazis on the one hand and the Soviets on the other. In that atmosphere of violently opposing forces, it was unsafe to attract the attention of either side, but under a pseudonym he wrote patriotic Polish songs and participated as a pianist in underground and charity concerts, which were forbidden. The catastrophic Warsaw uprising of 1944, when the Poles expected Stalin's army to help them throw off Nazi control, saw the Russian army slow its advance upon the city while the inhabitants of Warsaw were massacred by the Germans; this struggle in turn left the German forces depleted and unable to face the Russians, who moved in when the slaughter was finished. The event was a personal catastrophe to Panufnik as well: every note of his music composed up to that time was destroyed in the fires, and his only brother, a member of the Polish Underground, died in the fighting. Later he was to reconstruct a few of those early compositions, among them the *Tragic Overture*, dedicated to his brother's memory.

After the war, Panufnik obtained prestigious conducting positions in

Krakow and Warsaw and once again began composing actively. The growth of socialist control of the arts in post-war Poland found Panufnik in a highly equivocal position: his music was frequently chosen to represent Poland in performances abroad, but was attacked at home as "formalist" and "alien to the great socialist era." Among these was his *Sinfonia Rustica*, one of the major works of his Polish years. Inspired by native Polish art and based, in part, on fragments of folk themes, it would seem to be highly "appropriate" for a nationalistic composition; indeed, the score was awarded the first prize in the 1949 Chopin Competition in Warsaw. But that was the time of the Stalinist crackdown on artists who were deemed to be insufficiently close to the party line, and in that same year the General Secretary of the Soviet Composers' Union decreed, "This work has ceased to exist!"

A similar fate befell the *Heroic Overture*, composed for the opening of the 1952 Olympic games in Helsinki. Panufnik had planned an orchestral work as a patriotic gesture in 1939 and created the main theme as a kind

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of counterpoint to a widely sung patriotic song, "*Warszawianka*," which is not directly quoted. The announcement of the Stalin-Hitler pact of September 1939 changed the situation totally, to a scene "much more tragic than heroic," as the composer has said. He put the work aside. But in 1952 he wished once again to compose a piece that would affirm his faith in the ability of the Polish people to survive as a nation. The *Heroic Overture* was performed, as scheduled, in Helsinki, but inside Poland it was condemned as "formalistic" and "decadent," two of the terms of opprobrium most frequently used by Stalinist critics. As Panufnik himself has commented, "Perhaps the politically 'trusty' members of the jury sensed that the trumpets at the beginning came in not from the 'socialist camp'!" More and more unwilling to accept "official" intervention in the creation of works of art, Panufnik finally left his homeland in July 1954. When he was ordered home after conducting a concert in Zurich, he went instead to England, where he was granted political asylum. Now a naturalized English citizen, the composer describes himself as a "self-exiled expatriate Pole."

During his first years in England he conducted frequently and revised many of his earlier scores. But for the last two decades he has devoted himself almost totally to composition. His approach to musical composition is perhaps unique in our time, when composers agonize over systems and styles. Panufnik has never been a devotee of any compositional "system," and his music ranges widely in mood and character, yet there is never any doubt that it is the product of a contemporary sensibility. He admires the dictum of Alexander Pope (whose poetry he has set to music and who lived—two centuries ago—near Panufnik's own home on the Thames): "Order is Heavn's first law." His music is always carefully controlled from the outset, even planned in strict geometrical terms. But the precompositional plan does not become a straitjacket to the imagination; rather, it provides the framework within which the artist can move with complete freedom. By imposing limitations on himself he paradoxically creates the necessary precondition for a freedom of invention that will still have a perceptible unity. More and more Panufnik's music grows from the most seemingly restricted musical ideas—often no more than a figure of three or four notes, employed exclusively but with the greatest variety of treatment to obtain an extraordinary range of textures and harmonies, from the simplest to the most dense and complex.

At the same time, his music seems always to have behind it an underlying "impulse." His works are not, at bottom, mere abstract patterns, however striking may be the structural basis. They were composed with an expressive goal in mind—and even a moral goal. His music responds to the ethical questions of our day and our century. Andrzej Panufnik knows from personal experience what humankind can do at its worst; and yet his music, which has at its core a basically religious viewpoint, combines the melodic and rhythmic gestures of his native Poland with formal systems that reflect the Catholic intellectual tradition of his background, and in so doing aims to express the highest aspirations and the deepest feelings that we can know.

—Steven Ledbetter

The following note by Andrzej Panufnik, appended to the score of the Sinfonia Votiva, bears the date 15 August 1981:

Although my Eighth Symphony, the *Sinfonia Votiva*, is an abstract work without any programmatic content, it nevertheless carries a spiritual and patriotic message. It is a votive offering to the miraculous ikon of the Black Madonna of Częstochowa in my native Poland. This famous Madonna is said to have been painted by St. Luke on a piece of cypress wood used as a table top by the Holy Family in Nazareth. It was brought to Poland by way of Byzantium, and is still preserved at the Monastery of Jasna Gora, which is celebrating its 600th anniversary in 1982.

This picture of Our Lady of Częstochowa (as she is popularly known) is reputed to have supernatural protective powers; it has always been, and still is, the sacred symbol of Independent Poland. For many centuries she has been worshipped by the Polish people; it is to her that they offer their prayers in times of national crisis, especially when their country is under threat from the invader.

The votive offerings made as tributes to the Black Madonna include numerous works of art and objects of great value, some given by ordinary men and women of the land, others by such famous heroes as General Kazimierz Pulaski and Tadeusz Kościuszko, who once fought bravely for American Independence. My *Sinfonia Votiva* is a personal offering, profoundly influenced by my deeply felt concern over the events that were taking place in Poland throughout the period of its composition.



Andrzej Panufnik

By chance I started work on this symphony in August 1980 when the shipyard workers in Gdańsk had the courage to strike in the cause of justice and human dignity. For the whole year that I took to write this work, Poland was in turmoil, and I completed the symphony as the men, women and children of the Polish cities began a series of desperate hunger marches.

As well as expressing my patriotic and spiritual feelings, the symphony is intended to show off the full splendour of the Boston Symphony Orchestra not only as an ensemble but as an assembly of brilliant individuals. Although the work is symphonic in structure it may also be regarded as a "Concerto for Orchestra," allowing the players to show not only their technical skill but also their expressive and poetic qualities.

The first movement, *con devozione*, is written in a slow but rather "rubato" pulse, of meditative and invocative character, with much warmth of feeling. Here the woodwinds introduce themselves in turn, supported by the sparse and delicate sounds of a vibraphone. Then come the principals of the string section, each one taking up the note from the last, so that the long melodic line sounds as if it is being played by one string instrument over five octaves' range—supported by a background first of harp, and later pitched percussion. Then follow the brass instruments in a similar continuous flow, this time supported by muted strings. Here again the last note of one instrument is taken as the departure of the next one. After this the different sections of the orchestra enter in various groups and juxtapositions; the movement concludes in a serene climate with eleven solo string players.

The second movement, *con passione*, is written in a very fast tempo. It is an urgent petition. The whole orchestra takes part, demonstrating both its virtuosity and its "team spirit." The movement builds up to a powerful, dramatic climax, ending with a long vibration of percussion instruments.

As *Sinfonia Votiva* is addressed to an early ikon, perhaps I felt myself like an artist of that period in my approach to its composition, using the *line*—the horizontal succession of notes—and *colour*—vertical progression of sound—as the main means of expression. The typical lack of shadows I translated by avoiding polyphony. By using symmetry and emphasising purity and clarity, I wanted to give a sense of spontaneity, intensity of feeling, transparency, directness, even maybe with a touch of naïvety, believing as I do that a work of art is not just a scientific or philosophical essay. Above all I hoped to convey the spirituality implicit in the offerings which over the centuries have been given to the Black Madonna.

[The composer's program note is divided into two portions, of which the foregoing is the first, intended to convey the "impulse" that led him to compose this particular score. What follows is rather more technical, and concerns the "design" of the music, in particular the geometrical structure that served, in the composer's mind, as a backbone or framework during composition. His discussion, with the accompanying diagram, is reprinted here because of its undeniable interest for those coming to grips with Andrzej Panufnik's unique approach to music. It is not, however, intended in any sense as a guide to "hearing" the *Sinfonia Votiva*; perusing the diagram with furrowed brow during the performance will not provide enlightenment. The composer hopes that you will forget all

these technical details during the performance and simply listen. In addition, if you find such technical discussion either boring or incomprehensible, you may, with the composer's blessing, choose to read no further. — S.L.]

As regards the structure and musical language, again with the ikon painters in mind, I designed the symphony by fitting it into a simple geometric figure, the circle, and I chose the number 8 (this being my 8th Symphony) as a guiding principal for its internal geometry. The construction of this "mother-diagram," which appears on the opposite page, is based on two large circles combined into a figure 8. Each large circle contains two medium-sized circles, which also form a figure 8. These medium circles contain a total of 8 small circles, which can also be seen as four figures of 8.

To follow the construction of this work the diagram should be read from top downwards: The two large circles represent the two movements of the symphony. The four medium circles represent the *vertical* sound structure, a harmonic fusion of four-note and three-note cells. The four-note cell is slightly transformed in each medium circle by alternating just one note. The three-note cell, perpetually transposed and with its two reflections, say:



is used as a harmonic and contrapuntal device throughout the whole symphony.

This harmonic fusion is telescoped (bringing it close to the tetrad) by lifting the triad a minor second higher between medium circles 1 and 2, and between medium circles 3 and 4. Each medium-sized circle will be seen to contain its own harmonic climate, which is further emphasized by the progressive reduction of the number of beats in each measure (6/4, 5/4, 4/4, 3/4).

The eight small circles represent the *horizontal* structure. The melodic line is composed entirely of different patterns drawn from a single tetrad (which is notated in the diagram on a four-line staff). Thus in the first half of small circle 1 (the first 1/16th of the symphony) the melodic line consists entirely of the pattern of, say: F, G, D-flat, C, constantly transposed. In the second half of small circle 1, the melodic line follows the pattern of, say: D-flat, C, F, G, which is then also constantly transposed. Mirror reflections of the tetradic patterns are used between small circles 2 and 3, and between small circles 6 and 7. The geometric concept is taken even further by the procedure of constant "circling" of the melodic line: circle 1 starts from a high register, continues through medium down to lower notes, then turns back through medium to higher notes. The same occurs in circles 2, 5 and 6. Circles 3, 4, 7 and 8 start on low notes and circle in the contrary direction.

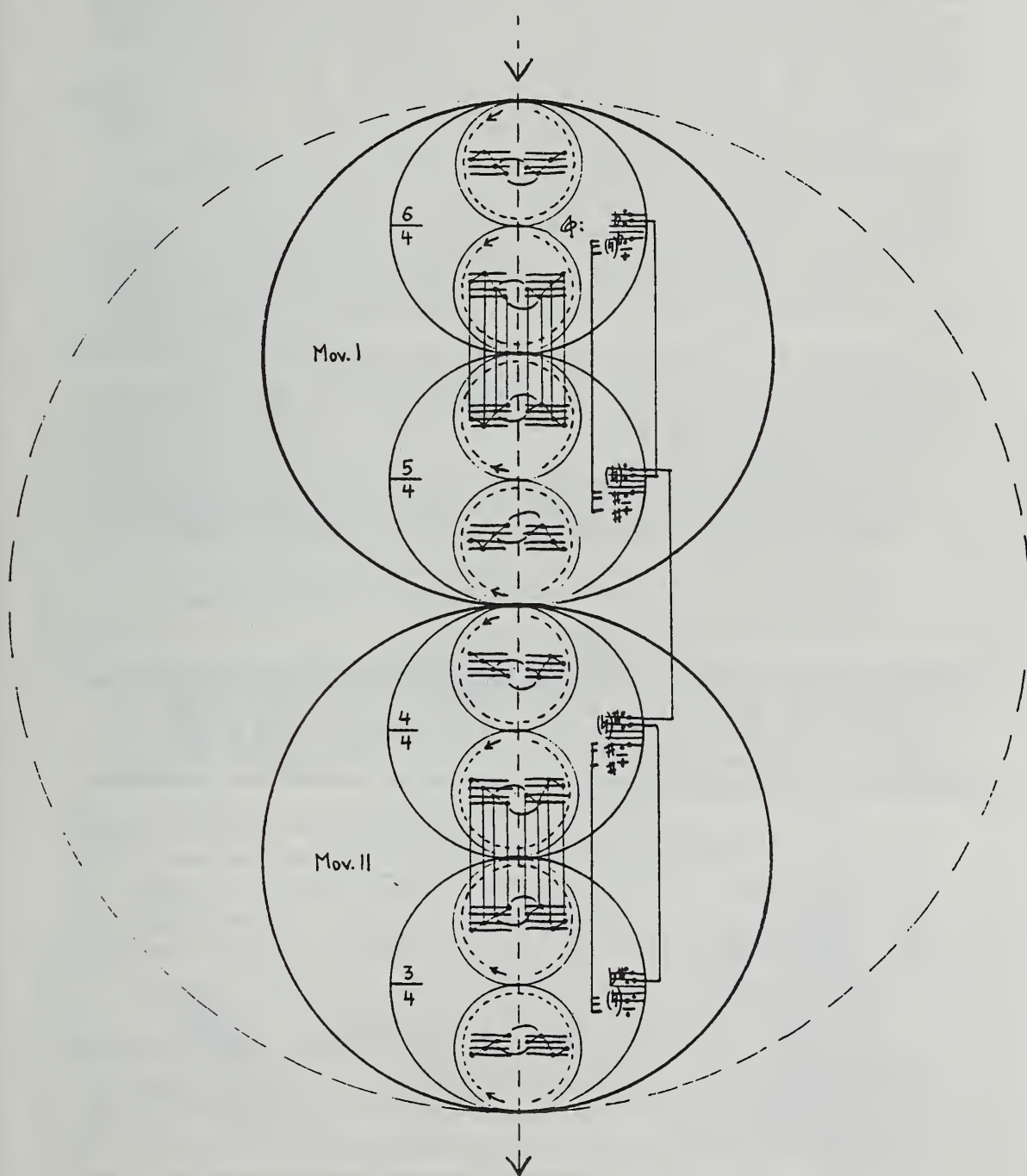
Although the two movements of the symphony differ greatly in emotional content as well as in contrasted tempi (I. Andante rubato; II. Allegro assai), organically — and in construction — they are exactly the

same, owing to the transcendental quality of the geometry and the application of an extremely strict discipline in sound organisation.

In *Sinfonia Votiva* I have faced the challenge of attempting to fuse two apparently incompatible elements: instinctive spontaneity (subject) together with purely intellectual concept and control (framework). But the structure of this work should for the listener remain an unseen skeleton holding in unity the musical material, and I hope the emotional and spiritual elements will totally dominate.

—Andrzej Panufnik

©Andrzej Panufnik, 15th August 1981 (London)



Wolfgang Amadè Mozart

Piano Concerto No. 12 in A, K.414(K.385p)

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the A major piano concerto, K.414, late in 1782; the date of its first performance (most likely with the composer as soloist) is not known. In addition to the solo piano, the score calls for two oboes, two horns, and strings.

One of Mozart's urgent concerns upon settling permanently in Vienna and entering into the state of matrimony, which meant that there would soon also be children to provide for, was to establish himself financially. And one of the best ways was to write and play piano concertos, which would serve the double function of promoting him as composer and performer. Thus began the series of the great Mozart concertos, starting with three rather modest works composed late in 1782 and early in the following year, identified as Nos. 413, 414, and 415 in the Köchel catalogue. Actually it is now known that K.414 was the first to be composed of the three, and the latest edition of Köchel provides new numberings to indicate that fact. It was probably finished before the end of 1782, since on 28 December Mozart wrote to his father to the effect that he still had two more concertos to write (since he was planning to sell the group of three as manuscript copies on subscription). No doubt he was already quite advanced in the sketching out of the two later concertos, because he was able to describe all three of them to his father in these enthusiastic terms:

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Mozart shows in this letter that one of his primary concerns was to please the general public, not just the "highbrows," a concern that he had already revealed in the Rondo for piano and orchestra, K.382, composed the preceding March as a decorative and slightly fluffy new finale for the still older concerto, K.175.

More than simply pleasing the audience in performance, Mozart wanted to sell copies of the music, and the only way he could do that was to make it practical for performance not only by virtuosos appearing in public concert but also by the many ladies of the aristocracy and the middle class who played well but rarely if ever appeared in public. In order to attract this much larger audience of purchasers, Mozart took a leaf from the Opus 3 concertos of Johann Samuel Schroeter, which he had come to know several years earlier (on at least one occasion, he had recommended Schroeter's works highly, and he wrote cadenzas for several of them, proof enough that he either played them himself or assigned them to his students). Schroeter's trick was to write the orchestral part in such a way that the strings carry all of the essential material, with the winds

supplying only color and reinforcement. That way, a concerto could be played successfully at home by a pianist with a string quartet. The effect would not, of course, be the same as a performance with the full orchestra in a public hall, but it would offer great musical satisfaction to the performers themselves, and that was the main point. That this was in fact Mozart's intention with this group of three concertos is demonstrated by his letter to the Parisian publisher Sieber on 26 April 1783: "Well, this letter is to inform you that I have three piano concertos ready, which can be performed with full orchestra, or with oboes and horns, or merely *a quattro* [i.e., with a string quartet]."

This description can, however, apply only to the first two of the three concertos, K.414 and 413; the C major concerto K.415 requires larger orchestral forces for performance, and it is, in fact, K.415 that Mozart performed on 23 March and again in early April 1783. There is no evidence that he ever played K.414 in public, except for the fact that he wrote complete sets of cadenzas for the work, although that might only mean that one of his students played the piece. The earlier group of cadenzas may have been written at about the time of the original composition; the later set apparently dates from the winter of 1785-86 (they survive on a sheet containing sketches for Mozart's later A major concerto, K.488, which was being composed at that time). It is possible that Mozart planned to include K.414 in one of the three concerts he intended to give in December 1785 and that the later set of cadenzas was written at that time.

Throughout the A major concerto, the keyboard seems to dominate more than it does in those concertos with larger orchestral complements, as if to compensate in some way for the diminutive orchestra. This appears not only in the normal "composed" parts of the concerto, but also in the "improvised" cadenza-like passages, of which there are a considerable number—one full cadenza in each of the three movements,

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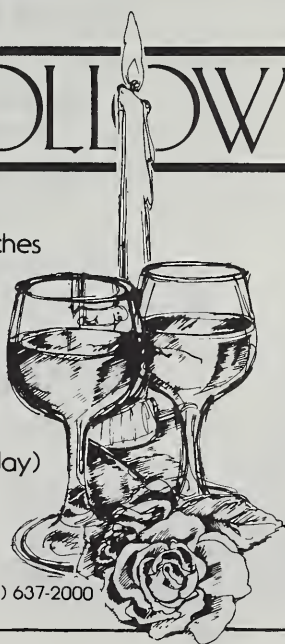
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as well as an additional *Eingang* (or "lead-in" to the return) in the middle of the second movement and two in the final movement. And, aside from having less of an orchestral battery to contend with, the piano dominates as always in Mozart's concertos by controlling the musical discourse and introducing new musical ideas of its own. The first-movement "development" section scarcely develops anything that has been heard in the exposition, but rather provides a comfortable interlude of modulatory activity leading back to the home key for the restatement, never suggesting any hint of severely intellectual thematic working-out. The slow movement opens with a quotation from a J.C. Bach symphony. Since the "London Bach," whom Mozart had met and admired as a child on his first London visit, had died on New Year's Day of 1782, Stanley Sadie suggests that the quotation makes the Andante an "elegy" composed in response to that event. The concluding rondo is a sprightly Allegretto, possibly Mozart's second solution to the choice of a finale, since in October 1782 he had already composed a rondo in A that may have been intended for this position. But that earlier rondo kept its independence as a concert piece (K.386), and the Allegretto that now stands as the concluding member of the concerto is, in any case, both livelier and more fitting as a conclusion to this graceful and witty work.

—S.L.



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Richard Strauss

Also sprach Zarathustra, Tone poem for large orchestra,
free after Nietzsche, Opus 30

Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began the composition of *Also sprach Zarathustra* in Munich on 4 February 1896 and completed it on 24 August. Strauss himself conducted the Municipal Orchestra of Frankfurt-am-Main in the first performance on 27 November 1896. The American premiere took place in Chicago just over two months later, on 5 February 1897, with Theodore Thomas conducting the Chicago Symphony. The score calls for a large orchestra consisting of piccolo, three flutes (third doubling as second piccolo), three oboes, English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two bass tubas, timpani, bass drum, cymbals, triangle, orchestral bells, a deep bell, two harps, organ, and strings.

Surely no major philosopher has ever had a closer relationship to music and musicians than Friedrich Nietzsche, and no work of philosophy has inspired more musical compositions than his *Also sprach Zarathustra*. Nietzsche was an excellent pianist and an amateur composer as well, having turned out a fair number of choral works both sacred and secular, songs, and piano pieces by his thirtieth year.* And even as late as 1887, when he was forty-three, he published a work for chorus and orchestra entitled *Hymnus an das Leben* ("Hymn to Life") to a text by the woman he once hoped to marry, Lou von Salome. But the central experience in Nietzsche's musical life, reflected in his writings ever after, was his acquaintance with Wagner, whose music at first overwhelmed him totally, to such an extent that he turned the end of his first book, *The Birth of Tragedy out of the Spirit of Music* (1872), which had begun as a study of the ritual origin of Greek tragedy, into a paean to Wagner's work. Gradually, though, he became disillusioned with Wagner and eventually turned into one of his most outspoken opponents. But in addition to being drawn to some of the musical questions of the day, at least as they reflected his own concerns, Nietzsche was also a source for music in others. His best-known work, *Also sprach Zarathustra* (1883-85), served as the basis for songs by Schoenberg, Delius, Medtner, and Taneyev, as well as larger works by Mahler (Third Symphony), Delius (*A Mass of Life*), and Strauss, not to mention such lesser-known composers as Diepenbrock, Reznicek, Peterson-Berger, Campo, and Inghoven.

Also sprach Zarathustra has an unusually poetic text for a work of philosophy, loosely narrative in character, filled with extraordinary imagery and wordplay. It consists of four parts containing some eighty

*A scholarly critical edition of Nietzsche's music has been published, and three of his songs have been recorded by Dietrich Fischer-Dieskau as part of a series of eight records surveying *Stilwandlungen des Klavierliedes 1850-1950* (*Stylistic Changes in the Piano-Accompanied Song, 1850-1950*) on the imported Electrola label (they are to be found on the disc entitled *Lieder der Neudeutschen* [*Songs of the New Germans*]). Composed before Nietzsche's fateful encounter with Wagner, they reflect primarily the influence of Schumann.

short sections, each recording the (invented) sayings of Zarathustra (Zoroaster to the Greeks) covering all sorts of diverse topics; each section ends with the formula "*Also sprach Zarathustra*" ("Thus spoke Zarathustra"). From the beginning, Zarathustra speaks of the death of God and man's need to overcome himself, to become the overman,* to break out of the inertia and cultural conditioning that is so much a part of life that it is considered "human nature."

Strauss became acquainted with Nietzsche's work while reading in preparation for work on his first opera, *Guntram*. What interested him most of all was the philosopher's criticism of the established church and ultimately of all conventional religion. Strauss was the last composer who could be called an intellectual, but he made the courageous decision to attempt to deal with Nietzsche's philosophical ruminations as a symphonic poem. Perhaps he was attracted by the beauty of the language in the poem, of which Nietzsche himself said (in his *Ecce Homo*) that it might well be considered a musical composition. But it is one thing to regard a poetic text as being "musical" in some metaphorical sense and quite another to compose music about it!

Strauss's approach avoided what is perhaps the fundamental notion of Nietzsche's philosophy—that the same events will recur eternally on a grand scale—even though that might have lent itself perfectly to a

*Nietzsche used the German word *Übermensch* for his notion of the elevated being who overcomes the finitude of his life in this life, not through brute power, but rather (as the root word *Mensch* implies) through attaining a superiority in those characteristics that are uniquely human. Shaw's *Man and Superman* popularized an alternative translation of the term, but these days it is too closely associated in our minds with comic book heroes to be of use when discussing Nietzsche or his ideas.



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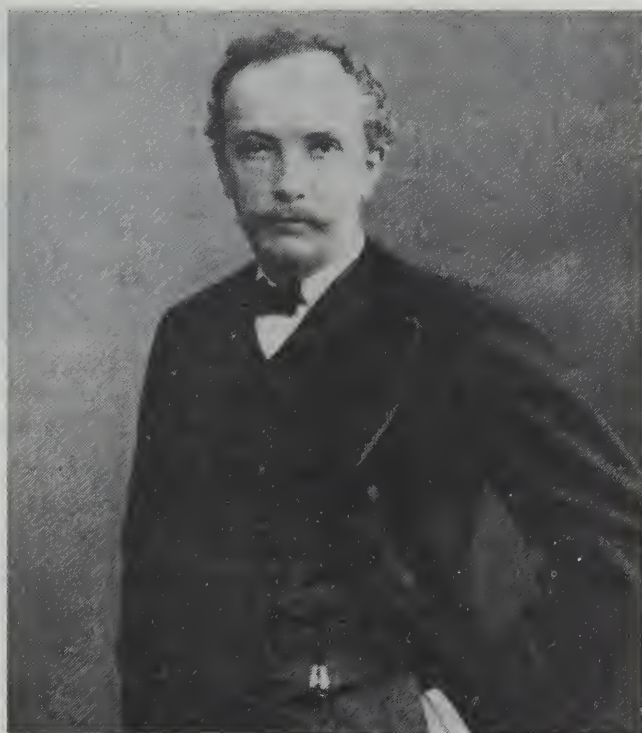
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gigantic rondo! He chose, instead, one particular theme of the work, which he described after the first Berlin performance:

I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*.

For a musical setting of his plan, Strauss conceived one enormous movement that has little in common with the traditional musical forms which, however extended, had been the framework behind such earlier works as *Don Juan* (an extended sonata) or *Till Eulenspiegel* (a free rondo). For *Zarathustra*, Strauss selected a limited number of section titles from Nietzsche's work and arranged them in a way that made possible musical variety and development of material, quite unconcerned that they were presented in an order quite different from the philosopher's: Strauss was, after all, creating a work of music, and was seeking particularly musical means to express the main idea.

The most important of the unifying musical ideas—it comes up again and again—is the use of two keys, C and B, whose tonic notes are as close together as they can be melodically, though harmonically they are very far apart, to represent the natural world on the one hand and the inquiring spirit of man on the other. Time and again these two tonalities



Richard Strauss

will be heard in close succession—or, indeed, even simultaneously. This frequent pairing helps justify the very ending of the work, which has been hotly debated since the first performance.

At the head of the score Strauss printed the opening lines of Nietzsche's prologue, in which Zarathustra observes the sunrise and announces his decision to descend to the world of mankind from the lonely spot high up in the mountains where he has passed ten years. The opening of the tone poem is a magnificent evocation of the primeval sunrise, with an important three-note rising figure in the trumpets representing Nature and the most glorious possible cadence in C (alternating major and minor at first before closing solidly in the major). That trumpet theme is the single most important melodic motive of the work.

Immediately there is a drastic change of mood to the section entitled **Von den Hinterweltlern** ("On the Afterworldly"), the most primitive state of man, which is, to Nietzsche, the condition of those who put their faith in an afterlife rather than seek fulfillment in this life. Gloomy, insubstantial phrases soon introduce an important new theme (heard here in B minor) leaping up, pizzicato, in cellos and basses; this theme is used throughout to depict man's inquiring mind. Strauss satirizes those inquiries that lead to religion by quoting the opening phrase of the plainsong *Credo* in the horns and moves into a lush passage of conventional sweetness for the strings divided into sixteen parts.

This leads into **Von der grossen Sehnsucht** ("On the Great Longing"), a passage that appears much later in Nietzsche's book, but its title was so

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apt for Strauss's plan—to depict man's yearning to move beyond ignorance and superstition—that he uses it at this point. The section is developmental in character, combining the B minor "inquiring mind" motive with the C major "Nature" motive, while casting further aspersions at religion by quoting the *Magnificat* melody as well as the *Credo*. A vigorous new figure rushes up from the depths of the orchestra, gradually overpowering everything else. With a harp glissando it sweeps into **Von den Freuden- und Leidenschaften** ("Of Pleasures and Passions").

This section, in C minor, links man's sensual life with Nature (through the key relationship) rather than his spirit. It introduces a passionate new theme followed by an important motive blared out by trombones and heard frequently thereafter, sometimes identified as the theme of "satiety," representing the protest of those higher elements of spirit against such indulgence. This theme has elements related harmonically to both keys, C and B, and therefore plays an important part in the proceedings. A development of this material, **Das Grablied** ("The Tomb Song"), follows immediately in B minor and related keys.

It dies away into the depths as cellos and basses begin a passage in strict imitation labeled **Von der Wissenschaft** ("On Science"). What could be more scientific than a fugue? And this one begins with the notes of the Nature theme, in C, followed immediately by the three notes of the B minor triad, then continuing to all the remaining pitches of the chromatic scale, Strauss's crabbed counterpoint designed to suggest a dry and useless pedantry! The imitations work the tonality around to B minor again, and a new developmental section gets underway, climaxing in **Der Genesende** ("The Convalescent"), in which vigorous statements of the fugue theme, beginning in the bass, intertwine with the "satiety" theme, leading finally to a powerful C major triple-forte for full orchestra, breaking off into pregnant silence. The next chord? B minor, bringing in an extended new development of several of the major ideas, treated with extraordinary orchestral virtuosity.

This comes to an end in an utterly unexpected way—by turning into a Viennese waltz, and a waltz in C major at that! For this section Strauss borrows Nietzsche's title **Das Tanzlied** ("The Dancing Song"). Here, for the very first time in Strauss's life, he seems ready to take on his older namesakes, the *other* Strausses who were renowned as the waltz kings. And here, already, we can get more than a tiny glimpse of *Der Rosenkavalier*, still some sixteen years in the future. This waltz begins as an amiable and graceful dance with a theme based on the Nature motive, but it soon builds in energy and vehemence, as many of the earlier themes make their appearance, only to be destroyed in turn by the "satiety" motive, which takes over fiercely at the climax of the score (corresponding to a similar climax in the book), as a great bell tolls twelve times.

Strauss marks this passage in the score **Nachtwandlerlied** ("Night Wanderer's Song"), though that word is not used by Nietzsche. The equivalent passage in the book is "*Das andere Tanzlied*" ("The other dancing song"), where a bell peals twelve times and between each of its clangs the poet inserts a line of the poem "*O Mensch! Gib Acht!*" ("O man, take care!"); the entire poem, which was used by Mahler in his Third Symphony, is

recapitulated later in the fourth part of Nietzsche's book. Strauss treats the passage as purely instrumental; the bell rings every four measures, ever more softly, as the music settles onto a chord of C major, only to slip, with magical effect, into a gentle, bright B major for the coda, in which the violins present a sweet theme representing "spiritual freedom." It moves delicately up to the heights, in the top strings and woodwinds, to all appearances preparing a conclusion on the B major chord.

Yet this B is softly but insistently undercut by cellos and basses, pizzicato, with the rising three-note "Nature" motive, as if to say: Earth—the natural world—abides in spite of all. Four more times the upper instruments reiterate their chord of B, only to find that the bottom strings repeat the C with quiet obstinacy, finally bringing the work to an end.

Those last measures, *almost* closing in two keys simultaneously, aroused endless discussion when the work was first performed. One Boston critic, Louis Elson, found nothing to admire in the piece, which he characterized as "chaos"; referring to the title of the tone poem, he commented:

Zarathustra . . . did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful phrases.

At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible, then the harmony books may as well be burnt at once.

But Elson showed no sign of appreciating Strauss's carefully worked out opposition of the two keys throughout the work, which alone justifies that extraordinary conclusion. Indeed, though Strauss admitted to and even explained the literary program that lay at the back of his mind when composing, his artful *musical* development—the interaction between two keys that normally have little relationship to one another, the rich thematic progress creating its own unique pattern of statement and recapitulation, the brilliant scoring—produced a work that really does not need its program for support. It is more likely, in fact, that the better one knows Nietzsche's book, the less useful it is as a guide to the music. At the same time, Strauss's rich invention, lavish display of sheer technique, and imaginative treatment of a basic formal problem provide quite enough to occupy the attention during the performance of this colorful score.

—S.L.

Ken Noda



Born in New York in 1962, pianist Ken Noda began his musical studies at age five and two years later was accepted as a scholarship student at the Juilliard School. He studies with Daniel Barenboim and Rudolf Firkusny. Within the last two years, Mr. Noda has appeared with the Berlin Philharmonic, the Chicago Symphony, the English Chamber Orchestra, the Israel Philharmonic, the London Symphony, the Minnesota Orchestra, the Montreal Symphony, the New York Philharmonic, and the Toronto

Symphony, under such conductors as Claudio Abbado, Daniel Barenboim, Sergiu Comissiona, Andrew Davis, James Levine, Stanislaw Skrowaczewski, and Pinchas Zukerman. During the 1982-83 season he performs with the orchestras of New York, Boston, Chicago, Montreal, Toronto, Houston, and Rochester, including his first appearances with Seiji Ozawa, Rafael Kubelik, and Edo de Waart. He will also make his Washington, D.C., recital debut at the Kennedy Center's Terrace Theater. Mr. Noda has written five operas, the first of which was presented by members of the New York City Opera for the Lincoln Center Student Program in 1976. Also in 1976, the National Endowment for the Arts awarded him a grant for his third opera. Tonight's performance is his first with the Boston Symphony Orchestra.



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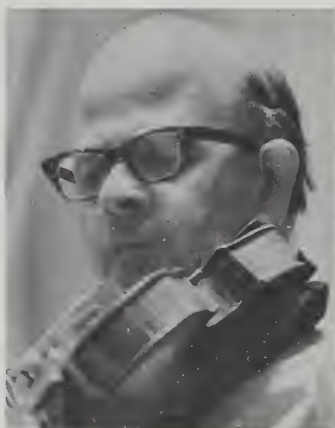
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Prelude to *Die Meistersinger von Nürnberg*

Songs to five poems by Mathilde Wesendonck

Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice on 13 February 1883. *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg) was composed between March 1862 and 5 March 1867, the orchestral score being completed on 24 October 1867. The opera was given its first performance on 21 June 1868 in Munich, Hans von Bülow conducting. The overture—or “prelude,” as Wagner calls it in the score of the opera—was written by the third week of April 1862 and had its first performance at a concert in Leipzig under the composer’s direction on 1 November 1862, on which occasion it was encored. The first performance of the prelude in America was at a Thomas Symphony Soiree in New York’s Irving Hall on 21 October 1886. The score calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, harp, and strings.

Wagner composed the five songs to poems by Mathilde Wesendonck during the winter 1857–58. The order of composition was different from the published sequence: *Der Engel* was composed on 30 November 1857, *Träume* on 4 December (with sixteen introductory measures added on the 5th), *Schmerzen* on 17 December (with some remodeling a few days later), *Stehe still!* on 22 February 1858, and *Im Treibhaus* on 1 May. Wagner wrote the songs originally for voice and piano, and they were published in 1862. He himself orchestrated *Träume* (with a solo violin replacing the vocal line) and had it performed for Mathilde beneath her window on her birthday, 23 December 1857. The other four songs were orchestrated by the conductor Felix Mottl (1856–1911), who helped prepare the first Bayreuth festival in 1876, became a regular guest conductor there following his first Bayreuth appearance in 1886, and who died in Munich a few days after collapsing during a performance he was conducting of *Tristan und Isolde*. The orchestra for the *Wesendonck Lieder* includes two flutes, two oboes, two clarinets, two bassoons, four horns, trumpet, timpani, and strings.

The summer of 1857 was a difficult time for Wagner. Hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere; there was no regular source of income; he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850; and so it was obviously time for something more likely to be produced than the *Ring*. Though the first performance would not take place until 1865, this he thought he had found in *Tristan und Isolde*: as early as December 1854 he wrote to Liszt, “...since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams, in which, from beginning to end, this love shall really sate itself to the full for once. I have in my mind a plan for *Tristan und Isolde*, the simplest but most full-blooded musical conception...”

An incentive, too, to the work on *Tristan* was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. The latter, in particular, had become an ardent Wagner devotee following a

concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that Wagner and his wife Minna were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" (meaning "asylum, refuge,"), so-called after a reference in Mathilde's letter of invitation to Minna. Here Wagner and Mathilde Wesendonck were drawn intimately to one another. The history books hedge on whether their relationship was physical as well as intellectual and spiritual—Minna, of course, assumed the worst, especially after intercepting a covert letter from Wagner to Mathilde in early April 1858—but there is no question that in those two areas Minna could not approach what Mathilde had to offer and that the intensity of the Wagner-Mathilde relationship is to be felt in the music written during that time. Wagner began the orchestral sketch for the first act of *Tristan* on 5 November 1857 and completed it on 13 January 1858, the full score being finished in April 1858—a period of time coincident with his setting of Mathilde's five poems. Wagner separated from Minna and left the Asyl on 17 August 1858, traveling to Venice and taking up residence during the winter of 1858-59 in the Palazzo Giustiniani, where he composed the second act of *Tristan*. The third act would be composed in the Hotel Schweizerhof in Lucerne, where Wagner relocated in March 1859.



Richard Wagner in 1868

One last bit of background before moving specifically to the music by Wagner on today's program—when Wagner broke off work on the *Ring* in August 1857, it seems altogether likely that, practical considerations aside, the very act of composing had become unmanageable for him. What had been conceived as a single opera in late 1848/early 1849 had been expanded, in the wake of Wagner's theoretical outpourings of 1849-51, into a four-opera cycle. Having brought the music of the *Ring* to the end of *Siegfried's* second act, Wagner the composer was likely having trouble keeping abreast of Wagner the theorist: as the music of *Siegfried*, Act II, progresses, one senses a quality at times akin to that of treading water. In any event, the third act of *Siegfried* would begin, when work on the *Ring* was resumed in March 1869, with a strength, determination, and certainty destined to flow unimpeded through the closing D-flat major of *Götterdämmerung*. And these traits are never lacking in the two works Wagner completed before turning again to the music of *Siegfried*, the two works in which, to use the standard phrase, he "consolidated his theories": *Tristan und Isolde*, completed in August 1859, and *Die Meistersinger von Nürnberg*, the music to which was composed between March 1862 and October 1867.

Considered in this very broad sense as something of a companion-piece to *Tristan*, *Die Meistersinger* reflects not only Wagner's growth as a composer, but also his very considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayals, situations, and emotions, and this work is largely written in a prevailingly direct diatonicism, embodied as much in the prelude as it is throughout the opera.

Like the overtures to *Flying Dutchman* and *Tannhäuser*, the *Meistersinger* Prelude is based upon a succession of themes from the opera set out within the context of a self-contained musical structure (which argues, perhaps, for use of the designation "overture" rather than "prelude"). Its first section begins with the sturdy C major theme associated with the guild of the Mastersingers, continuing, after a segment anticipating Walter von Stolzing's prize-song, with the Mastersingers' festive processional, which is extensively developed. The music winds down into a relaxed statement of the prize-song, then leads to a compressed version, for winds, in shorter note-values, of the opening theme of the Mastersingers' guild. In this form, the music represents the Masters' apprentices; against this is juxtaposed a staccato string figure which in the opera is connected with the audience in the third-act Tournament of Song. An imposing reappearance of the "guild theme" leads to the return of the opening material, but with a difference: in a magical moment signaled by the first triangle stroke heard in the piece, the three principal themes—the guild, the prize-song, and the Mastersingers' processional—are brought together in a musical texture of crystalline clarity and near-Mozartian balance, and, like the opera, the prelude goes on to conclude with a series of fanfares proclaiming the rightness of music, art, and humanity.

During the last decades of the nineteenth century, Mathilde Wesendonck produced a number of works, both prose and poetry, including in 1871 a drama on the subject of Frederick the Great written as a response to the Franco-German war—works which, according to Ernest Newman, "commanded the admiration of at any rate her family and friends, though they do not seem to have attracted the attention of historians of German literature." The five poems by Mathilde which Wagner chose to set during the winter of 1857-58 were clearly written as a response to their relationship: they reflect in their verses not only the imagery of the *Ring* and *Tristan* poems which Mathilde came to know firsthand through the composer himself, but also the intimacy of their very special feelings for each other. *Der Engel*: Wagner frequently referred to Mathilde as "angel" in his letters to her, and the dedicatory poem he presented her on 31 December 1857, one week after his birthday gift to her of the *Träume* orchestration, describes her as "the angel who raised [him] so high." The "sweet oblivion" of *Stehe still!*, the imagery of sunshine and daylight in *Im Treibhaus*, of death and life in *Schmerzen*, of "Allvergessen" in *Träume*, cannot help but recall the flavor and symbolism of *Tristan und Isolde*. The "rapturous contemplation of exchanged glances," that spiritual and wordless communion between hero and heroine of so many Wagner operas, exerts its power over the more external and worldly forces of *Stehe still!* And the "proud, victorious hero" ("Siegesheld") of *Schmerzen* must suggest the world of Wagner's mythic heroes, Siegmund and Siegfried, especially when Wagner alludes to the sword motive of the *Ring* in his setting of that poem.



Mathilde Wesendonck and her son Guido in 1856

Other musical references are even more explicit. Wagner himself labeled *Im Treibhaus* and *Träume* as "studies for Tristan und Isolde." The music that characterizes the desolate seascape of Kareol in the final act of *Tristan* is here foreshadowed in *Im Treibhaus* (Wagner perhaps taking his cue from the "öde Leere" of the poem's third stanza: the key phrase at the beginning of *Tristan's* third act is "Öd' und leer das Meer"), and music destined for the second-act *Liebesnacht* provides the material for Wagner's setting of *Träume*. Also, the chord which begins the music of *Schmerzen* is that of the "day" motive which opens *Tristan's* second act.

But this is not the whole story. There is a curious reference to the sirens of *Tannhäuser* midway through *Stehe still!*, and other more general associations to Wagner's earlier musical style suggest themselves along the way. So we must come back finally to the notion that the essence of Wagner's music in these songs is its reflection of his relationship with Mathilde Wesendonck on all levels, spiritual, emotional, and artistic. In this regard, *Der Engel*, set with utmost delicacy and intimacy of expression, taking its impulse from the "leuchtendem Gefieder," the "shining wings" of the text, assumes particular significance as the first of the published sequence. And like the *Siegfried Idyll*, which Wagner composed as a birthday gift to his second wife, Cosima, for performance on Christmas morning of 1870, and in which the composer's public and private lives similarly intertwine, these five songs to poems by Mathilde Wesendonck occupy a very special place in the output of a man whose life was invariably and inextricably tied to his art.

—Marc Mandel

Der Engel

In der Kindheit frühen Tagen
Hört' ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Dass, wo bang ein Herz in Sorgen
Schmachtet vor der Welt verborgen,
Dass, wo still es will verbluten,
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts.

The Angel

In the days of my early childhood
I often heard tell of angels
who exchange heaven's sublime bliss
for the earth's sunshine,

I heard that when a grieving heart pines,
concealing its sorrow from the world;
when it bleeds in secret,
and dissolves in floods of tears;

when with fervent entreaties
it prays only for release;
then the angel flies down
and carries it gently toward heaven.

Yea, an angel descended to me too,
and on shining wings
carries my soul far from all torment
toward heaven.

—Please turn the page quietly, and only after the music has stopped.—

Stehe still!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genug des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Atem, stillt den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Endes, des Wollens ew'ger Tag!

Dass in selig süßem Vergessen
Ich mög' alle Wonnen ermessen!
Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wieder findet,
Und alles Hoffens Ende sich kündet;

Die Lippe verstummt in staunendem
Schweigen,
Keinen Wunsch mehr will das Inn're
zeugen:
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

Im Treibhaus

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süßer Duft.

Weit in sehndem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbefangen
Öde Leere nicht'gen Graus.

Wohl ich weiss es, arme Pflanze:
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie, froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

Be Still!

Whirring, racing wheel of time,
you measure of eternity;
radiant spheres in the immense universe,
you that encircle the earth's globe;
eternal creation, cease your movement.
Enough of becoming, let me be!

Cease, you power of creation,
cease, essential thought, which gives
endless birth.
Check every breath, still every craving,
give but a second's respite.
Swelling pulses, arrest your beating;
be ended, eternal day of will.

Then, in the holiness of sweet oblivion,
I may contemplate all my rapture.
When eye gazes rapturously into eye,
when soul is drowned in soul;
when being finds itself again in being,
and the fulfilment of all hopes comes
into view,

then lips are dumb in stunned silence,
then soul's desire vanishes:
man realises the shape of eternity,
and solves your enigma, holy Nature.

In the Greenhouse

Lofty vaulted crowns of leaves,
canopies of emerald,
you children from distant regions,
tell me, wherefore do you lament?

Silently you incline your boughs,
you paint traces in the air,
and, dumb witness of your sadness,
a honeyed perfume wafts upwards.

In passionate desire
you spread wide your arms,
and, self-deluded,
entwine a desolate void, a fearful
emptiness.

Well I know it, wretched plant:
we share the same destiny.
Though we be bathed in radiant light,
Our home is not here.

And as the sun gladly departs
the illusory brightness of the day,
so he who truly suffers
envelops himself in the darkness of
silence.

It grows still, whispering threads
of anxiety pervade the room:
I see heavy drops hanging
from the green edges of the leaves.

Schmerzen

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;

Doch ersteh'st in alter Pracht,
Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muss die Sonne selbst verzagen,
Muss die Sonne untergehn?

Und gebietet Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir Natur.

Träume

Sag?, welch wunderbare Träume
Halten meinen Sinn umfassen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

Torment

Sun, you weep every evening
until your beauteous eyes are red,
when bathing in the mirror of the
ocean,
you attain your early death.

But you rise again in your former
splendor,
the glorious halo of the gloomy world,
newly awakening in the morning,
like a proud and victorious hero.

Why then should I complain,
why should my heart be so heavy,
if the sun itself must renounce hope,
if the sun must set?

And if death alone gives birth to life,
if torment alone gives birth to rapture,
how thankful I am that Nature
has given me such torment.

Dreams

Tell, what wondrous dreams
keep my soul encircled,
and are not vanished like bubbles
into the barren void?

Dreams, which in every hour
of every day bloom more beautiful,
and with their hints of heaven
pass blissfully through my mind;

Dreams, which like sublime beams of light
infuse the soul,
to paint there an eternal image:
forgetfulness of the all, remembrance
of the one.

Dreams! As when the sun in
springtime
kisses life into blossoms and brings
them out of the snow,
so that the new day may welcome them
to ecstasy unimagined,

so that they grow, so that they bloom,
scattering their perfume as in a dream,
then softly dissolve in your breast
and sink into their grave.

—translations by Andrew Raeburn

Ludwig van Beethoven

Scene and aria, "*Ah! perfido*," Opus 65

Fantasia in C minor for piano, chorus, and orchestra, Opus 80

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 27 March 1827. He composed his scena and aria "Ah! perfido" in Prague in 1796. Apparently the first performance was given in Leipzig on 21 November of that year by the soprano Josepha Duschek. In addition to the soprano solo, the score calls for an orchestra consisting of flute, two clarinets, two bassoons, two horns, and strings.

Beethoven composed the Choral Fantasy late in 1808 to serve as the grand finale to his benefit concert at the Theater-an-der-Wien, which took place on 22 December that year. The composer himself played the piano part in that performance. The first American performance was given at the Boston Melodeon on 23 December 1848 by the Handel and Haydn Society and the Musical Fund Society under the direction of George J. Webb; J.F. Hatton was the piano soloist. The Fantasia is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and the usual complement of strings.

As an ambitious young composer in Vienna, Beethoven determined to learn all the aspects of his art that might lead to success. In hopes, no doubt, of tapping the lucrative source of fame and potential income that was the Imperial court opera, he undertook to study the proper setting of the Italian language with no less a teacher than the Imperial *Kapellmeister* Antonio Salieri. The lessons were relatively informal and usually consisted of Beethoven's composing some Italian songs and submitting them to Salieri for criticism of such matters as correct accent, appropriate expression, and proper division of the poetic thought into musical paragraphs. Their relationship lasted on an informal basis for a number of years, apparently from Beethoven's earliest days in Vienna in 1792 until at least 1809. And though Beethoven never did compose an Italian opera (his one completed stage venture being in the genre of the German *Singspiel*), he did at least compose two full-scale arias for soprano and orchestra ("*Ah! perfido*," later published as Opus 65, and "*Primo amore*," never published, and listed in the Kinsky-Halm Beethoven catalogue as WoO [work without opus number] 92).

The concert aria was a favorite medium for a singer's appearance outside the realm of staged opera. Mozart contributed some splendid examples to the repertory, works that Beethoven almost certainly knew. Both of Beethoven's contributions to the genre were composed at about the same time, late in 1795 and early in 1796; he may have begun them in Vienna, but they were almost certainly finished in Prague, where Beethoven had gone on a visit with Prince Lichnowsky in February 1796. There he made the acquaintance of many musical amateurs for whom he composed a variety of small works. One of the local musicians was a young aristocratic lady, Countess Josephine von Clary, who was quite renowned as a singer. Both a sketch of "*Ah! perfido*" and a copyist's manuscript corrected by Beethoven bear inscriptions to the effect that the music was composed for her. Yet the presumed first performance, which

took place in Leipzig on 21 November 1796, was given by the celebrated Josepha Duschek. It is not absolutely certain, however, that the piece sung on that occasion was "*Ah! perfido*." The program of the event identified it only as "An Italian Scena composed for Madame Duschek by Beethoven." In any case, when Beethoven finally did publish the work in 1805, neither of the two ladies was mentioned. There was, in fact, no dedication at all. And the earliest performance of which we can be absolutely certain was that epoch-making evening of 22 December 1808 when Beethoven gave a concert entirely devoted to his own music, including the first performances of the Fifth and Sixth symphonies and the Choral Fantasy (see below).

The text begins with a passage from the pen of Pietro Metastasio, the Viennese Imperial court poet whose opera librettos were set more than 800 times. The opening recitative text comes from Metastasio's *Achille in Sciro*, which first saw the stage in a musical setting by Antonio Caldara on 13 February 1736. Some unknown hand extended the text to provide the matter for the aria that followed, enlarging upon the basic situation: the soprano, Deidamia, curses the faithless Achilles for deserting her, then changes her mind and asks the gods to spare him, whom she still loves, and take her life instead.

The recitative moves constantly through a wide range of keys and changing tempos designed to mirror the singer's distracted emotional state. The aria shifts back and forth between two basic states—reflected in the alternating tempos of *Allegro assai* and *Più lento*—of outrage at



Beethoven about 1820

the man's barbarous treatment of her and pleas for pity. Beethoven's orchestration is unusually mellow in sound, completely lacking the pungent oboes, and his sense of the harmonic underpinnings that shape verbal phrases—allowing or delaying the completion of a thought—shows that he has learned well whatever Salieri had to teach him.

Salieri apparently once criticized a melody of Beethoven's as inappropriate for a vocal setting. According to Beethoven's friend Czerny, the next day Salieri confessed, "I can't get your melody out of my head." Beethoven's reply: "Then, Herr von Salieri, it cannot have been so utterly bad."

Ah! perfido

Ah! perfido, spergiuro, barbaro traditor,
tu parti?
E son questi gl'ultimi tuoi congedi?
Ove s'intese tirannia più crudele?
Va, scellerato, va! pur fuggi da me, l'ira
de numi non fuggerai.
Se v'è giustizia in ciel, se v'è pietà,

congiureranno a gara tutti a punirti!

Ombra seguace! Presente, ovunque vai, vedrò
le mie vendette.
Io già godo immaginando, i fulmini ti veggo
già balenar d'intorno.
Ah no! ah no! fermate, vindici Dei!
Risparmiate quel cor, ferite il mio!
S'ei non è più qual era, son'io qual fui.

Per lui vivea, voglio morir per lui!

Per pietà, non dirmi addio,
di te priva, che farò?
Tu lo sai, bell'idol mio!
io d'affanno morirò.

Ah crudel! tu vuoi ch'io mora!
tu non hai pietà di me?
Perchè rendi a chi t'adora
così barbara mercè?

Dite voi, se in tanto affanno
non son degna di pietà?

Perfidious, perjured, barbarous traitor,
do you desert me?
Is this your last farewell?
Where has there been such cruel tyranny?
Go, wretched creature! Flee from me—
you'll not escape the gods' anger.
If there is justice in heaven, if there
is pity,
they will vie with one another to punish you!

As a pursuing shadow, wherever you go, I
shall see my vengeance.
I rejoice already imagining it; I see
the lightning strike around you.
Ah no, no! Stop, avenging gods!
Spare that heart; strike mine!
If he is no longer what he was, I am still
what I was.
I lived for him; now I want to die for him.

For pity's sake, do not say farewell.
Deprived of you, what shall I do?
You know, my fair idol,
that I shall die of grief.

Ah, cruel one, you wish my death.
You have no pity on me?
Why do you return, to one who adores you,
such barbarous thanks?

Say, o gods, if in such anguish
I am not worthy of your pity.

After having contributed both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (i.e., one in which he would receive any profits that might accrue) on 22 December 1808. He chose this opportunity to reveal to the world some of his major new compositions in a program that consisted entirely of first performances of his own music. Among the new works were such major pieces as the Fourth Piano Concerto (for which Beethoven himself was to be the soloist) and the Fifth and Sixth symphonies, as well as the concert aria "*Ah! perfido*" and several movements from the Mass in C, Opus 86 (which had to be advertised as "hymns in the church style" because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works included were utterly unfamiliar, difficult, and performed with far too little rehearsal.

But Beethoven decided that it wasn't enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, although it would make a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put it at the beginning of the second half (the *Pastoral* Symphony opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that had been gathered for the concert (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for "easy listening." He went back to a song, "*Gegenliebe*" (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the obscure poet Christian Kuffner, and set to work. The piece was finished too late for a careful rehearsal. (In any case, Beethoven and the orchestra, which was a "pick-up" group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster). When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening for Beethoven is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

The overall structure of the work is as bold as it is unusual: on the principle of gradually increasing the number of performers from the minimum to the maximum, Beethoven begins with an improvisatory introduction for solo piano, the finest example we have written down of what his own keyboard improvisations must have been like. The orchestral basses enter softly in a march rhythm, inaugurating introductory dialogue with the keyboard soloist hinting at the tune to

Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus has openings in all sections for the 1982-83 season with the Boston Symphony Orchestra. Works to be performed include Beethoven's Choral Fantasy, Stravinsky's *Requiem Canticles*, and Berlioz's *Damnation of Faust* under the direction of Music Director Seiji Ozawa, Britten's *Spring Symphony* under the direction of André Previn, Elgar's *The Dream of Gerontius* with Principal Guest Conductor Sir Colin Davis, and an all-Vivaldi program with Vittorio Negri.

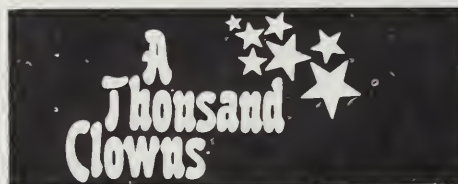
Auditions will be held Wednesday, 8 September at 6 p.m. at Symphony Hall, Massachusetts Avenue, Boston. No appointment is necessary. For further information, call the Chorus Office at (617) 266-3513 after 30 August.

In addition, special auditions will be held for extra singers in all voice parts for December performances of Elgar's *The Dream of Gerontius*, and for tenors and basses for January 1983 performances in Boston and New York of Berlioz's *Damnation of Faust*. These special auditions will be held on Thursday, 9 September at 6 p.m. at Symphony Hall, Massachusetts Avenue, Boston.

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come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway. One of the most striking things about the tune is the way it hovers around the third degree of the scale, moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the Ninth Symphony. Indeed, the Choral Fantasy is sometimes described as a kind of dry run for the Ninth, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work. But of course the finale of the Ninth is the powerful culmination of an enormous symphonic edifice; the Choral Fantasy does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful, and original in form.

—Steven Ledbetter

Schmeichelnd hold und lieblich klingen
 unsers Lebens Harmonien.
 Und dem Schönheitssinn entschwungen
 Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
 wie der Wellen Wechselspiel;
 Was sich drängte rauh und feindlich,
 ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
 und des Wortes Weihe spricht,
 Muss sich Herrliches gestalten,
 Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
 herrschen für den Glücklichen.
 Doch der Künste Frühlingssonne
 lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
 blüht dann neu und schön empor.
 Hat ein Geist sich aufgeschwungen,
 hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
 froh die Gaben schöner Kunst.
 Wenn sich Lieb und Kraft vermählen,
 lohnt dem Menschen Götter-Gunst.

—Christian Kuffner

Sweetly gracious and lovely resound
 our life's harmonies.
 And around the sense of beauty dance
 flowers that bloom eternally.

Peace and joy blend in friendship
 like the alternating play of the waves;
 That which once oppressed, rude and inimical,
 is now ordered in elevated feeling.

When the magic of tones holds sway
 and the word's solemnity speaks,
 Something splendid must take shape,
 night and storms turn to light.

Outer peace, inner joy
 prevail for those fortunates.
 But the spring sun of the arts
 engenders light from both.

When something great enters the heart,
 it blossoms again new and beautiful.
 When a spirit soars upward,
 a chorus of spirits echoes it continually.

Accept then, ye beautiful souls,
 joyfully the gifts of art.
 When Love and Strength unite,
 mankind is rewarded with divine favor.

ARTISTS

Hildegard Behrens



Soprano Hildegard Behrens has been likened to super-divas such as Maria Callas, Beverly Sills, Joan Sutherland, and Birgit Nilsson, and her repertoire ranges from the Mozart heroines to Wagner's Isolde to Marie in Berg's *Wozzeck*. Ms. Behrens's 1982-83 schedule exemplifies her outstanding versatility and talent. Following her Boston Symphony debut at Tanglewood as Leonore in *Fidelio* and in music of Beethoven and Wagner at the final concert of the Tanglewood season, she will appear with the New York Philharmonic and the Chicago Symphony. At the Metropolitan Opera, she will sing in productions of Mozart's *Idomeneo* and Wagner's *Die Walküre*. Highlights of Ms. Behrens's 1981-82 season included the Verdi *Requiem* with the Cleveland Orchestra as part of a farewell concert tribute to departing music director Lorin Maazel at Carnegie Hall, and performances of *Fidelio* at the Paris Opera under the direction of Seiji Ozawa. Ms. Behrens has portrayed such diverse roles as Agathe in *Der Freischütz*, Elsa in *Lohengrin*, and Sieglinde in *Die Walküre*, and leading roles in Janáček's *Katya Kabanova*, Strauss's *Die Frau ohne Schatten* and *Ariadne auf Naxos*, and Wagner's *Flying*

Dutchman and *Tannhäuser*, among others.

In 1976, Ms. Behrens made her Covent Garden debut as Leonore, following this soon after with her debut at the National Theatre of Prague as Katya Kabanova. That year also marked her debut at the Metropolitan Opera as Giorgetta in Puccini's *Il tabarro*, and during the summer of 1977 she made her debut at the Salzburg Festival in the title role of Herbert von Karajan's new production of *Salome*, which she recorded with him for Angel records. The 1978-79 season brought her triumph as Leonore at the Metropolitan Opera, and she has also performed and recorded that role with Sir Georg Solti and the Chicago Symphony. In 1979 she returned to the Salzburg Festival to sing the title role in a new production of *Ariadne auf Naxos* conducted by the late Karl Böhm.

Hildegard Behrens was born in Oldenburg, Germany. She studied voice at the Freiburg Conservatory and in 1972 joined the Deutsche Oper-am-Rhein in Düsseldorf, where she was heard by Herbert von Karajan, who signed her for the now historic *Salome* at Salzburg. Ms. Behrens will appear again with Seiji Ozawa and the Boston Symphony Orchestra in Symphony Hall and at Carnegie Hall singing music of Mozart and the final scene from *Salome* in April 1983.

Peter Serkin



Peter Serkin's hallmark is versatility. He is equally acclaimed for his appearances with major symphony orchestras, as recitalist, for his chamber music performances, and as recording artist. His repertory reflects his strong interest in contemporary music. A noted performer of Olivier Messiaen's piano music, he was invited to perform the two-hour *Vingt Regards sur l'Enfant Jesus* at the Berlin Festival, in New York, on German television, and at a special Messiaen celebration in Paris, all in honor of the French composer's seventieth birthday, and his RCA recording of the work was a Grammy nominee. His set of six Mozart piano concertos recorded with Alexander Schneider and the English Chamber Orchestra was chosen by *Stereo Review* as best recording of 1976, in addition to winning a 1977 Deutsche Schallplattenpreis. In 1973 he formed the chamber ensemble *Tashi*, which, in addition to successful appearances with traditional chamber societies and at colleges and universities, became the first classical ensemble to appear at a major popular nightspot, New York's "Bottom Line," in January of 1976.

Born in New York City in 1947, Peter Serkin studied at Philadelphia's Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. Since his first public appearance at age twelve, with Alexander Schneider at the Marlboro Music Festival, he has appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with the Amsterdam Concertgebouw, the London Symphony, the Japan Philharmonic, and the English Chamber Orchestra. For his first Boston Symphony appearance, at Tanglewood in 1970, Mr. Serkin performed the Schoenberg Piano Concerto, and he has since returned on many occasions, performing music of Bach, Beethoven, Takemitsu, Mozart, Brahms, Bartók, and Ravel. His recording of Beethoven's *Diabelli Variations* has just recently been issued by RCA.

Margaret Cusack



Soprano Margaret Cusack appears twice as soloist at Tanglewood this weekend: in Stravinsky's *Les Noces* with John Oliver and the Tanglewood Festival Chorus, and in Beethoven's Choral Fantasy with Seiji Ozawa and the Boston Symphony Orchestra on the final concert of the Tanglewood season. Ms. Cusack has recently concluded a successful tour as Violetta in the Virginia Opera's production of *La traviata*, and she was also heard this season as Josephine in *H.M.S. Pinafore* with the Opera Theater of Syracuse. During the 1980-81 season she was resident soprano with the Cincinnati Opera, singing Marguerite in *Faust*, Josephine in *Pinafore*, Woglinde in *Das Rheingold*, and Frasquita in *Carmen*. She has also appeared with the Pittsburgh Opera, Connecticut Opera, and the New York Lyric Opera. Ms. Cusack's concert appearances have included Isolde in Frank Martin's *Le Vin herbé*, the Mozart C minor Mass, and the Mozart *Requiem* with the John Oliver Chorale; she will sing a New Year's Eve performance of the Brahms *German Requiem* with the Chorale this season, and also the Britten *War Requiem* in April 1983. Ms. Cusack has been named one of twelve

semifinalists in the International American Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall, and she will compete for the top prize in Carnegie Hall next month. Other appearances at Tanglewood this summer have included the role of the Marschallin in the final scene of *Der Rosenkavalier* with Erich Leinsdorf and the Berkshire Music Center Orchestra, the Schoenberg Second String Quartet, Bernard Rand's *Canti Lunatici* conducted by Luciano Berio, and the Stravinsky *Requiem Canticles* with Seiji Ozawa and the Boston Symphony Orchestra. A fellowship student at the Berkshire Music Center this summer, Ms. Cusack grew up in Mt. Lebanon, Pennsylvania. She received her bachelor of music and master of music in teaching from the Oberlin Conservatory of Music, and she now lives in New York.

Penelope Bitzas



Originally from Worcester, Massachusetts, mezzo-soprano Penelope Bitzas received her undergraduate and graduate degrees from Ithaca College and the New England Conservatory of Music. While in the Boston area, she has premiered numerous contemporary works, and she has performed roles with the

Boston Concert Opera, Boston Summer Opera Theater, and the Providence Opera. During the summers of 1978 and 1979, Ms. Bitzas received scholarships to the Banff Center for the Arts in Banff, Alberta, Canada, and the Blossom Festival in Kent, Ohio. Also in 1979, she made her South American debut at the First International Festival of the Arts in Caracas, Venezuela. This past year, Ms. Bitzas was a member of the Minnesota Opera Studio and was seen as La Ciesca in *Gianni Schicchi* and Jenny in *The Village Singer* with the Minnesota Opera Company. She was also a national semifinalist in the 1982 Metropolitan Opera auditions. This fall she will sing the role of Rosina in *The Barber of Seville* with the Midwest Opera Theatre, the touring affiliate of Minnesota Opera. This summer at Tanglewood, while a fellowship student at the Berkshire Music Center, Ms. Bitzas has been alto soloist in the Stravinsky *Mass* with the Boston Symphony Orchestra under Kurt Masur, and soloist in a performance of Luciano Berio's *Laborinthus II*. This weekend she is soloist in Stravinsky's *Les Noces* with John Oliver and the Tanglewood Festival Chorus, and in Beethoven's Choral Fantasy with Seiji Ozawa and the Boston Symphony Orchestra.

Deborah Grodecka



Born in southern California, mezzo-soprano Deborah Grodecka began her formal musical training at the University of California, Riverside, where she received her bachelor's degree in musicology and theory with highest academic honors. She then studied at the Indiana University School of Music, receiving her master of music degree in voice performance with high distinction. At Indiana, as an associate instructor in voice, she sang leading roles with the nationally acclaimed Opera Theater in such diverse works as Haydn's *Il mondo della luna* (Lisetta), Puccini's *La bohème* (Musetta), Britten's *The Turn of the Screw* (the Governess), Vaughan Williams's *Riders to the Sea* (Maurya), and John Eaton's *Danton and Robespierre* (Louise Danton). Ms. Grodecka has appeared with the Santa Fe Opera as an apprentice artist, and she sang the roles of Donna Elvira in *Don Giovanni* and Lucy in Weill's *The Threepenny Opera* at the Aspen Music Festival in 1980. Now a resident of Boston, she has appeared there as soloist with the John Oliver Chorale, the MIT Choral Society, the Boston Light Opera, and the Melrose Symphony Orchestra. A fellowship singer at the Berkshire Music Center,

Ms. Grodecka was heard at Tanglewood earlier this summer singing the role of Octavian in the final scene of Strauss's *Der Rosenkavalier* with the Berkshire Music Center Orchestra under the direction of Erich Leinsdorf. This is her first appearance with the Boston Symphony Orchestra.

Avery J. Tracht



Originally from Ohio, tenor Avery J. Tracht now lives in New York City. Since graduating from the Cincinnati College-Conservatory of Music, Mr. Tracht has appeared in recital in the United States, Austria, and Israel. He has also sung leading tenor roles in such operas as *Die Fledermaus*, *The Magic Flute*, and *L'elisir d'amore*. During the last several years, he has been a scholarship and fellowship winner at the Berkshire Music Center at Tanglewood, Aspen, and Blossom; last summer he was awarded a scholarship to study at the Franz Schubert-Institut in Austria, where he studied with such great artists as Hans Hotter, Jörg Demus, Walter Berry, and Irmgard Seefried. While in New York, Mr. Tracht studies voice with Judith Raskin and coaches art song repertoire with Martin Katz. This summer he

appears as soloist for the first time with the Boston Symphony Orchestra in Beethoven's Choral Fantasy under the direction of Seiji Ozawa, and with the Tanglewood Festival Chorus in Stravinsky's *Les Noces* under the direction of John Oliver.

Mark Fularz

Born in North Tonawanda, New York, and currently in Boston, baritone Mark Fularz received his undergraduate degree from the State University of New York at Fredonia, where he sang the roles of Marcello in *La bohème* and Giuseppi Palmieri in *The Gondoliers*. While in college he was soloist in many choral concerts and opera scenes and on the Concert Choir's concert tour of Spain. For three summers he was a member of the Artpark Summer Music Festival in Lewiston, New York. Mr. Fularz has appeared with the John Oliver Chorale and the Massachusetts Institute of Technology Choral Society. His oratorio repertoire includes, besides many standard works, the roles of Pater Seraphicus and Pater Profundis in Schumann's *Scenes from Goethe's "Faust,"* and Oreste in Milhaud's *Les Choéphores*. Mr. Fularz is a member of the Phyllis Curtin Seminar for Singers at the Berkshire Music Center this summer. He made his first appearance as soloist with the Boston Symphony Orchestra in last weekend's performance of Beethoven's *Fidelio* conducted by Seiji Ozawa.

S. Mark Aliapoulios



Originally from South Florida, baritone S. Mark Aliapoulios received his bachelor of music degree *magna cum laude* from the University of Miami and his master's degree in vocal performance with honors and distinction from the New England Conservatory of Music. Since moving to Boston, he has appeared several times as a guest soloist, with the Portland Symphony, the MIT Choral Society, the Dedham Choral Society, and as member of a solo octet in Boston Symphony performances of

Mendelssohn's *Elijah* under the direction of Seiji Ozawa.

Mr. Aliapoulios teaches voice at the University of Massachusetts in Boston and on the faculty of the New England Conservatory Extension Division. He has twice been a finalist in the New England Regional Metropolitan Opera Auditions, and in December 1981 he was one of six finalists in the Artist's Awards competition sponsored by the National Association of Teachers of Singing. In April 1981 he was the first-place winner of the Opera Company of Boston's Scholarship competition, and he has appeared with that company in minor roles for the past two seasons. This summer, Mr. Aliapoulios is a fellowship student at the Berkshire Music Center at Tanglewood. Mr. Aliapoulios appears twice as soloist at Tanglewood this weekend: in Stravinsky's *Les Noces* with John Oliver and the Tanglewood Festival Chorus, and in Beethoven's Choral Fantasy, his third appearance with the Boston Symphony Orchestra this summer.

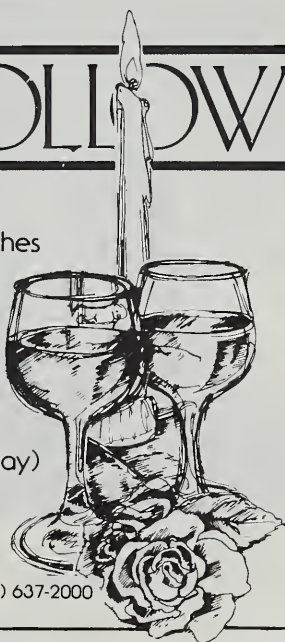
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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Gram-

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mophon, New World, and Philips, and continues to be featured at Tanglewood. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979.

The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, recently issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus also sings on the recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.



Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Skye Hurlburt Burchesky
Susan Cavàlieri
Nancy H. Chittim
Mary Robin Collins
Margo Connor
Sheryl Conzone
Joy Curtis
Lou Ann David
Alice Honner-White
Gailanne Cummings Hubbard
Patricia Joy
Frances V. Kadinoff
Audrey M. Lopes
Holly Loring
Holly Lynn MacEwen
Rowena Done Meier
Maureen T.M. Monroe
Betsy G. Moyer
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Rhonda F. Cook
Barbara A. Cooper
Ethel Crawford
Catherine Diamond

Patricia V. Dunn
Kitty DuVernois
Ann Ellsworth
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Miriam Hawkes
Thelma I. Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Valerie A. Karras
Jane Lehman
Suzanne D. Link
Dorothy W. Love
Honey Meconi
April Merriam
Janice Avery Ould
Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Nancy P. Stevenson
Lorraine Walsh
JoAnne Warburton

Tenors

Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Paul Bernstein
William A. Bridges, Jr.
Paul Clark
Dana R. Dicken
Reginald Didham
William E. Good
Dean Armstrong Hanson
Wayne S. Henderson
Fred G. Hoffman
Richard P. Howell
Douglas E. Lee

Henry Lussier
David E. Meharry
John H. Munier, Jr.
David R. Norris
Edward P. Quigley
Dean Stevens
Don P. Sturdy
Robert Towne
Mark Wilson
Richard H. Witter

Basses

Peter Crowell Anderson
David J. Ashton
Daniel E. Brooks
Neil Clark
Charles A. Dinarello
W. Mark Fularz
Carl D. Howe
John Knowles
Raymond Komow
Kenneth L. Lawley
Lee B. Leach
Steven Ledbetter
Frank G. Mihovan
René A. Miville
John Parker Murdock
Francisco Noya
Jules Rosenberg
Andrew V. Roudenko
Vladimir Roudenko
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